ENGLISH MEZZOTINTS
FROM THE LENNOX-BOYD COLLECTION

NEUE LAGERLISTE 117 (2002)

Cover – detail of *An Academy* by Joseph Wright of Derby (no. 28 in the exhibition)

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English Mezzotints from the Lennox-Boyd Collection

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C.G. BOERNER
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A detail from John Martin *Joshua Commanding the Sun to Stand Still* (no. 79 in the Catalogue)

FOREWORD

The prints in this catalogue represent a numerically modest but in terms of quality, a careful choice of interesting subjects by the best mezzotint engravers of the 18th century, chosen from the vast collection put together over decades by the Hon. Christopher Lennox-Boyd. The unequalled depth of this collection has made it possible to discover new states and variant plates, some of which are described in the catalogue. Full cataloguing details on every print in the Lennox-Boyd collection have been entered on a database set up for this purpose. In recent times Nicholas Stogdon has devoted much time to updating this information, particularly that on states, and to making useful comparisons between impressions; we are most grateful for his invaluable assistance. This unpublished information is referred to in our catalogue references as Lennox-Boyd & Stogdon, and whilst the research is almost entirely derived from that source, the descriptions, notes, information on watermarks and impression quality have all been written by Katharina Mayer Haunton, with some contributions from Christopher Lennox-Boyd.

Apart from the three principals mentioned above, the Directors of C.G. Boerner are very grateful to Dr Ellen D'Oench for writing an introduction on the art of the mezzotint. They would also like to thank Patricia Seligman for her cheerful and much needed help at every stage in the preparation of the catalogue and exhibition. We also wish to thank Deborah Willis, Stephen Wells and our C.G. Boerner colleagues in Düsseldorf and New York for their crucial co-operation. We are grateful to the following institutions for allowing us to describe and reproduce prints which they have already bought: The British Museum, Department of Prints and Drawings (no. 59), Gainsborough's House, Sudbury (no.56) and the National Gallery of Art, Washington (nos. 2, 9, 16, 17, 23, 27, 28, 29, 31, 35, 36, 40, 43, 61 & 70).

Various factors have militated against the serious collection of mezzotints in recent years, including their size, their often unfashionable subject matter and their susceptibility to damage. Frequently they have been cropped, framed and hung on sunlit walls – in fact treated as if they were paintings. It happens that the surface of a mezzotint is very delicate and cannot tolerate even light scratches, abrasions or folds. It is also the case that a mezzotint plate, unlike an engraving or etching, can provide only a few really good impressions before becoming worn-looking and flat. We have been at pains to choose examples, many in proof state, where both quality of impression and condition are unusually fine. We hope that this catalogue and exhibition will encourage print collectors and museum print rooms to look at the mezzotint with a fresh, unprejudiced eye.

INTRODUCTION

by Dr. Ellen D'Oench

The English Manner

This exhibition is selected from the holdings of the Hon. Christopher Lennox-Boyd, whose passion for collecting mezzotints has resulted in the largest such collection in private hands. It represents leading artists working at a time when London was the world centre of the mezzotint trade, and presents printmakers who attained renown for their translations of original works in a medium with its own expressive powers.

Mezzotint was invented in Germany in 1642 and spread through European centres in response to a need for reproductions of oil paintings. When mezzotint caught on in England by the early eighteenth century, it rapidly underwent technological improvements, becoming so popular that it was known as "the English manner." Traditional methods of printmaking – etching and engraving – depend upon line systems to suggest tonal transitions from dark to light. Rembrandt had demonstrated that etching was capable of conveying powerful optical effects of atmosphere. But etching, the original artist's medium primarily, was far less suited to reproducing oil paintings than engraving. Years of apprenticeship equipped the engraver with abilities to incise the copper plate with lines that could meld in the eye to emulate tone. But not completely, and engraving was expensive, requiring the skilled printmaker to spend months of labour on the plate. Mezzotint met the need for a tonal medium that required relatively little training or time to produce uniformly printed reproductions.

The reproductive mezzotint moved into a golden age in England with the opening in 1769 of the Royal Academy's first annual exhibition. For the first time, painters were able to attract wide public audiences and consequently, a demand for prints after their work. It was in mezzotint that they found an ideal means of promotion; thus the medium played an important role in the rise of a new national consciousness of the arts in England. Mezzotints after famous artists were pre-eminent at home and circulated abroad. Commentators took pride in noting that English prints were among the most highly desirable commodities exported to the Continent.

The mezzotint image is shaped or burnished from darkness into light. The process begins with preparing the copper plate so that it will hold a maximum of ink. Using the serrated teeth of a rocker, the artisan (usually a low-paid apprentice or assistant) digs into the plate, rocking in all directions to raise a prickly copper burr. If inked and run through the press at this point, the plate (rather like a stiff pile rug) would deposit a rich layer of black ink on the paper. Now the printmaker, using a reduced drawing on tracing paper of the original painting, or working directly from the original borrowed for the purpose, either sketches it on the plate with chalk or etches its outline (as seen in no. 76). He (only a handful were women) then uses a scraper to carve away the ground where lights are to emerge. Untouched areas print the darkest; gradated areas print in tones of grey because scraped areas hold less ink; areas where the prickles are entirely flattened hold no ink, resulting in the paper itself yielding the brightest lights. A drawback to mezzotint is the plate's relative fragility. Its raised surface tends to flatten after repeated printings. Although the plate can be refreshed by going back into the surface with rocker and scraper, only a skilled printer can pull as many as seventy-five strong impressions.

The mezzotint plate is hospitable to more extensive alterations, as demonstrated by comparing "proofs" to the editioned print, and following a sequence of "states." Like other painters, such as Joseph Wright of Derby and Henry Fuseli, Sir Joshua Reynolds inspected working proofs pulled during the progress of work on the plate. He was notorious for demanding changes. When a working proof survives, as it does for John Raphael Smith's mezzotint *Lt. Col. Tarleton* after Reynolds (no. 60), it demonstrates how a printmaker may alter contours and tonal gradations to accord with the painter's technique. Reynolds especially admired Smith's ability to translate his freely handled, painterly surfaces, being so pleased with Smith's reproduction of the Tarleton portrait, in fact, that he told a visitor "it has everything but the colouring of my picture." Once approved, the plate undergoes the printing of its first state. Connoisseurs seek either proofs or the earliest impressions of the first state because at this stage the plate yields the richest and most velvety blacks. If the printmaker goes back to the plate to make changes and prints more impressions, he produces the print in its "second state." No more astounding example of successive states exists than in Smith's mezzotint after Thomas Gainsborough's portrait of the Prince of Wales (no. 62). Between 1783 and 1813, the plate underwent seven alterations to keep *au courant* with the Prince's change of dress and swelling shape.

Mezzotint functioned on a variety of economic levels. Because the process is speeded up by division of labour and dispenses with laboriously worked lines, it became the cheapest and quickest means of reproduction. Hack printmakers churned out one-shilling images by the thousands for popular consumption, with publishers hiring hand-colourists to paint the mezzotints in garish colours when the plate wore down. Many of these were social satires, lampooning high and low life. For a middling market, reproductive mezzotints of almost any subject were available at modest prices from print sellers' shops. The most expensive mezzotints were produced by a cadre of highly skilled printmakers, among them James MacArdell (nos. 1, 2), who in 1754 was the first to reproduce Reynolds's work. Their stars ascended with the rise of a new generation of English painters, largely academicians, who provided the originals for translation into smaller equivalents fit for framing and hanging on drawing-room walls. This group of mezzotint printmakers acquired incomes from an edition that often exceeded what the artist was paid for the painting. The standard price for a large full-length, such as Smith's mezzotint of the Prince of Wales after Gainsborough (no. 62), was a guinea (equal to one pound and one shilling). "There is a piece of paper," said Smith, pointing to an impression, "turned into a guinea." In the 1780s, Gainsborough and George Romney rarely charged more than £100 for a full-length portrait; Reynolds was by far the highest-paid at £200; James Northcote, at the low end, charged sixteen guineas.

Reynolds, first president of the Royal Academy, Benjamin West, his successor, and most other artists well understood a reproduction's promotional value. In 1784 a commentator listed thirty-eight printmakers working after Reynolds, the most widely reproduced of the English painters. Reynolds kept in his studio a complete collection of mezzotints after his paintings both as records of his work and as visual sources from which his clients might select poses and themes. Usually reproductions followed exhibited paintings by several months to a year. But some artists, including Reynolds and West, whose primary interpreter was Valentine Green (nos. 30, 36), encouraged printmakers by allowing them to exhibit their mezzotint reproductions in April at the Society of Artists before the original paintings went on exhibition in May at the Royal Academy. Reynolds was criticized for overdoing the practice. But it worked as promotion and it also helped printmakers, who were not allowed membership in the Royal Academy, to establish a reputation. Such was the case when Smith launched his career in 1773 by exhibiting at the Society of Artists his mezzotint after West's portrait of the celebrated explorer Joseph Banks wearing his New Zealand mantle (no. 37). The mezzotint advertised both painter and printmaker, and offered the public a

preview of the original to go on view in several weeks time at the Royal Academy. Increasing numbers of people flocked to its annual exhibitions which, as indicated by Richard Earlom's crowd scene after Brandoin (no. 34), became the fashionable place to be seen, and generated popular entertainment.

Full-length celebrity and society portraits mark some of mezzotint's highest achievements. It was Reynolds who reinvented the type for his and the next generation, elevating his portraits of men and women from particulars of likeness and costume to a generalizing ideal, frequently with classicizing references. Audaciously, he represented three sisters as classical graces paying tribute to Hymen (no. 42), posed Mrs. Blake as Juno with a peacock (no. 24), and cast Mrs. Pelham in the pastoral mode, feeding her chickens (no. 40), possibly not her customary pastime. As personified also in Thomas Watson's *Lady Bamfylde*, after Reynolds (no. 52), these women display the proprieties of behaviour: bodies are slightly distanced from the viewer, eyes are averted, and facial features limited to a modest range of expression. There is no more vivid contrast to these ideals than the comportment of the woman in Matthew Peter's *Love in Her Eyes* (no. 48). Here she appears in extreme close-up exposing one breast, her eyes and smile enticing the viewer while she displays her teeth, a feature absent in portraits of the proper lady.

In the hierarchy of the arts, portraiture ranked below the ancient biblical or historical subjects that were expected of the artist ambitious to acquire a reputation. These were specialities in West's and Fuseli's repertoire, as exemplified by mezzotints after their paintings (nos. 30, 43, 64). Wright of Derby also produced these (no. 29) but is best known for his images of contemporary life that have the weight and solemnity of modern history subjects. Wright heightens the viewer's emotional response by exploiting dramatic contrasts of bright light and deep shadow, extremes ideally suited to mezzotint interpretation. A forge casts brilliant light upward in *A Blacksmith's Shop* (no. 27) while moonlight plays mysteriously over details of its ruined exterior. In other night prints by William Pether after Wright, a candle serves as the single light source for groups of figures engrossed in their scrutiny of objects (nos. 16, 17) in penumbral settings.

Although still-life was low in the hierarchy of the arts, magnificent flower (and fruit) subjects were produced by Earlom (no. 53) and, most particularly, by printmakers working on mezzotints for the *Temple of Flora* (no. 78). Similarly animal subjects – dogs and horses primarily – were not expected to rank with higher levels of art. But in the hands of George Stubbs, the animal achieves an unprecedented monumentality and intensity of expression. Few artists have brought such imaginative powers to the depiction of closely observed animals, whether wild or domestic, seen in their natural habitat or in proprietary settings (nos. 31, 59, 66, 67). Stubbs was a printmaker himself, translating his own paintings into a blending of tonal media, frequently including mezzotint. If we allow for this mixture, Stubbs's prints number among the few original mezzotints of the century, which also include, notably, Thomas Frye's close-up studies of heads (nos. 3–7) and many of Smith's own compositions (nos. 57, 69, 72, 73).

The Lennox-Boyd collection is rich in the theatrical subjects that met public demand for portraits of noted actors, such as the publicity loving David Garrick and Harriet Powell (nos. 21, 25), as well as scenes after popular stage productions (no. 15). The speed of making mezzotints gave topical subjects an immediacy of impact. Perhaps no more vivid, and unintentionally hilarious, example of a real-life story is *Lambert's Leap* (no. 65), representing a near disaster in which a horse and its rider fell from a bridge; the horse was killed but the rider survived by hanging onto a tree branch. Among other popular subjects were images of street life and vendors, frequently beautiful young women who, by means of gesture and expression, suggest a possible sexual availability (no. 63).

Through their veiled references, however, they elude the category of erotic low-life imagery or pornography, a subject certainly not overlooked in the period's mezzotints but surviving in relatively few collections.

Printmakers and publishers (sometimes the same when the printmaker published his own and others' works) had grown prosperous by the end of the 1780s. With their mezzotints (and stipple engravings, a medium suited to reproduce drawings), they capitalized on sales from London print shops and through dealers in the provinces, Scotland, and Ireland. Finding a lucrative market in the rage for English prints on the Continent, they exported prints that circulated at trade fairs and through dealers active from St. Petersburg to Leipzig to Paris and Rome. Smith was one of the most successful printmaker-publishers in distributing his prints at home and abroad, boasting to a friend that he "need not limit his expenses, having found out the secret of converting copper into gold." Soon afterwards came the crash. With the onset of the war with France, declared in 1793, cross-channel exports ended abruptly and many print sellers went out of business. Taste shifted away from genre subjects to those representing patriotic themes (and political caricatures). The most saleble works took on nationalistic import: portraits of famous military men; history subjects focusing on heroes and heroines from England's past; subjects of happy rustic life. By this time also, aquatint began to supplant mezzotint as a technique fitted for larger print-runs and, with its lighter tonality, for being hand-coloured in subtle hues. Aquatint, emulating the translucency of watercolour, flourished as a medium for reproducing landscapes.

In the early decades of the nineteenth century, mezzotint came to vigorous life in prints after J. M. W. Turner and John Constable, two landscape painters who intensely engaged themselves with the printmakers' processes. A number of printmakers worked on projects for Turner, whose vaporous technique made the task of translation extremely difficult. Constable depended on one printmaker primarily: David Lucas. The painter's landscapes posed great problems for Lucas due to the fragmentary nature of their brushwork and fleeting effects of light. Yet only in mezzotint could a print respond to such compositions as *Salisbury Cathedral* (no. 79), in which the Gothic structure becomes nearly dissolved in an atmospheric haze, and moisture-saturated clouds appear to move across the sky. Constable's instructions to Lucas, expressed in letters and in his retouchings on working proofs, are famous for their stringent demands for alterations. Although these resulted in monuments in the history of mezzotint, they also cost Lucas a great deal of time and any profits that he hoped to make from publication, driving him into poverty.

It was not until 1853 that the Royal Academy, hitherto disdainful of printmakers, changed its rules to admit a new class of members as Academician Engravers and Associate Engravers, according them the same privileges as painters and sculptors. The first to be elected was Samuel Cousins, a mezzotint printmaker whose teacher had been S. W. Reynolds (nos. 68, 74–76). Ironically, it was just at this time that mezzotint, which was already undermined as a reproductive medium by the cheaper process of lithography, largely succumbed before the onslaught of photography. It underwent a modest revival in the late nineteenth century in original prints by English and American artists interested in exploring tonalism. In a related development, many photographers of the time associated themselves with printmakers in attempting to win acceptance as artists. Pictorialism, as this movement was known in the work of self-conscious art photographers, found expression in murky imagery that intentionally referred to hand-made mezzotints and aquatints as a means of elevating what many thought to be merely a mechanical craft.

Also in the late nineteenth century, there occurred a remarkable revival of reproductive mezzotints in the form of a mania to collect them. Just as society portraits by Reynolds, Gainsborough, Rom-

ney and others were snapped up by the newly rich in Europe and the United States, so mezzotints after these works were traded like shares of stock in a soaring market. At a sale in London in 1901, for instance, a first state of Smith's full-length portrait of *Mrs. Carnac* after Reynolds fetched an astonishing £ 1,218. A first state of his portrait of *Lady Catherine Pelham-Clinton* after Reynolds brought in £ 987. The boom, of course, didn't last, and some investors who had accumulated mezzotints as security for the future, lost considerable sums.

Today, some painter-printmakers explore mezzotint as a means of translating into print their original compositions, largely of still-lifes and cityscapes or landscapes at night. Others use it to enrich tonal areas of their images. But never in the history of printmaking has there been a print medium more magnificently attuned to the purpose for which it was invented. For a period of 200 years, culminating in England from the 1760s through the 1830s, mezzotint's continuous tone offered the nearest equivalent to photography in providing seamless translations of oil pigments on canvas. In the hands of a maestro, the mezzotint served as an inspired interpretation, pulling from darkness into light "everything but the colouring" of the painting.

Catalogue

1 JAMES MacARDELL (fl. mid 18th century)
after THOMAS HUDSON (1701?–1779)

Mary, Duchess of Ancaster

Mezzotint, 1757

SHEET: 570 × 409 mm. (22 1/2 × 16 1/8 inches)
PLATE: 506 × 355 mm. (19 15/16 × 13 15/16 inches)
IMAGE: 472 × 351 mm. (18 3/4 × 13 7/8 inches)

WATERMARK: Bunch of grapes in circle
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 1, first state of three; Russell 1, first state of three (four); Goodwin 62; O'Donoghue vol. I, p.45/1: Lennox-Boyd & Stogdon first state of five – a proof before all letters with a quite heavy but irregular mezzotint ground covering much of the inscription space

The sitter, Mary Panton, was the daughter of the Keeper of the King's Running Horses at Newmarket. In 1750 she married Peregrine Bertie, 3rd Duke of Ancaster, as his second wife. She was Mistress of the Robes to Queen Charlotte. Hudson depicted her in an 18th century version of 17th century dress, which she probably wore to a costume ball held at the Rotunda at Ranelagh Gardens – the building in the background. The portrait, which was painted in 1757, is at Grimsthorpe Castle (Grimsthorpe and Drummond Castle Trust). It became well known through the mezzotint and a number of artists adapted it for portraits of other sitters, who would be dressed "as the Duchess of Ancaster at a Masquerade".

A brilliant proof before all letters and with an uneven mezzotint ground covering much of the inscription space. With good margins.

2 JAMES MacARDELL (fl. mid 18th century)
after WILLIAM HOARE, R.A. (*c.* 1707–1792)

Katherine, Countess of Lincoln

Mezzotint

SHEET: 386 × 286 mm. (15 1/4 × 11 1/4 inches)
PLATE: 379 × 279 mm. (14 15/16 × 11 inches)
IMAGE: 353 × 278 mm. (13 7/8 × 10 15/16 inches)

WATERMARK: Proprietary

REFERENCES: Chaloner Smith 119, first state of two; (Russell 119, first state of two?); Goodwin 159, first state of two; Lennox Boyd & Stogdon second state of three – with the inscription space cleaned. However since the second state still has some ground visible, the first state (described by Russell as 'with the inscription space uncleaned') and the second state may in fact be a single state

PROVENANCE: Walter Hayes Burns; Major General Sir George Burns; his sale, Christies (North Mymms Park), 25th September 1979

The sitter, who was born in 1727, was a member of a prominent family of mid 18th century Whig politicians. She was the eldest daughter of the Rt. Hon. Henry Pelham (1696–1754), who was Prime Minister from 1743 to 1754 in the 'broad-bottom' administration, which included members of opposing political factions. Her uncle Thomas Pelham (1693–1768) became Thomas Pelham-Holles in 1711 on the death of his uncle John Holles, Duke of Newcastle and succeeded to the baronetcy and barony of Pelham in 1712. He was created Duke of Newcastle upon Tyne in 1715 and in 1756 he was created Duke of Newcastle-under-Lyme. From 1754–56 and 1757–62 he served as Prime Minister. In 1744 Catherine Pelham married her cousin Henry Pelham-Clinton, the 9th Earl of Lincoln. She died in 1760 and her husband later succeeded his uncle as 2nd Duke of Newcastle-under-Lyme – according to the special remainder in the patent of creation.

This is a very fine, early impression with margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

3 THOMAS FRYE (*c.* 1710–1762) after his own design

A Self-Portrait Holding a Crayon, from the First Series of Life-sized Heads

Mezzotint, 1760

SHEET: 522 × 369 mm. ($20^{5}/_{8} \times 14^{5}/_{8}$ inches)
PLATE: 506 × 353 mm. ($19^{15}/_{16} \times 13^{7}/_{8}$ inches)
IMAGE: 477 × 352 mm. ($18^{3}/_{4} \times 13^{7}/_{8}$ inches)

WATERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 6; Russell 6, first state of two; O'Donoghue vol. III, p.263/1; Lennox-Boyd & Stogdon first state of two – before the stipple inscription and with '.TF. ★★★ *Ipſe* ★★★' scraped into the ground at the bottom of the image

This plate was published in 1760 as one of the *Twelve Mezzotinto Prints, from Designs in the Manner of Piazetta, drawn from Nature and as large as life.* The series includes a number of genre portraits of Frye, his family and friends, which were inspired by the engravings after the Venetian artist G. B. Piazzetta. The edition was to be limited to 200 sets.

This is a fine impression with small margins.

4 THOMAS FRYE (*c.* 1710–1762) after his own design

A Young Woman Wearing a Dark Hat and Holding a Closed Fan, from the First Series of Life-sized Heads

Mezzotint, 1760

SHEET: 515 × 367 mm. (20¼ × 14½ inches)
PLATE: 503 × 354 mm. (19¾ × 13⅞ inches)
IMAGE: 471 × 354 mm. (18⁹⁄₁₆ × 13⅞ inches)

WATERMARK: Strasbourg bend with *fleur de lis* (?)
COUNTERMARK: Proprietary

REFERENCES: Chaloner Smith 18, only state; Lennox-Boyd & Stogdon first state of two – before much rework including alterations to the ribbons of the hat and to the highlights (e.g. continuous lines of highlight on her nose and the nails of her two raised fingers)

Frye published his first series of mezzotint portraits in 1760 under the title *Twelve Mezzotinto Prints, from Designs in the Manner of Piazetta, drawn from Nature and as large as life.* The edition was to be limited to 200 sets.

This is a very fine impression with small margins.

5 THOMAS FRYE (*c.* 1710–1762) after his own design

A Fashionable Lady in Profile to Left, from the Second Series of Life-sized Heads

Mezzotint, 1761

SHEET: 548 × 398 mm. (21 1/2 × 15 5/8 inches)
PLATE: 501 × 354 mm. (19 3/4 × 13 15/16 inches)
IMAGE: 501 × 354 mm. (19 3/4 × 13 15/16 inches)

WATERMARK: Bunch of Grapes in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 23, only state; Lennox-Boyd & Stogdon only state

This plate was published in 1761 in the series *Six Ladies, in Picturesque Attitudes, and in Different Dresses of the Present Mode.* Drawings for this series do not appear to have survived. This is a very fine, fresh impression with good margins.

6 THOMAS FRYE (*c.* 1710–1762) after his own design

A Fashionable Lady Holding an Ermine-lined Cloak around her Shoulders,
from the Second Series of Life-sized Heads

Mezzotint, 1762

SHEET: 517 × 353 mm. ($20^{3}/_{8} \times 13^{15}/_{16}$ inches)
PLATE: 508 × 359 mm. ($20 \times 14^{1}/_{8}$ inches)
IMAGE: 506 × 357 mm. ($19^{15}/_{16} \times 14^{1}/_{16}$ inches)

WATERMARK: Strasbourg Bend with *fleur de lis*
COUNTERMARK: DANGOUMOIS (?)

REFERENCES: Chaloner Smith 24; Russell 24; Lennox-Boyd & Stogdon first state of three – an unfinished proof before all letters, and before the moiré pattern on the ribbon, small areas of scraping to define the fur and the line of highlight on the finger-nail

The plate was published in 1761 in the series entitled *Six Ladies, in Picturesque Attitudes, and in Different Dresses of the Present Mode.* Russell tentatively identified the sitter as Lady Whitmore, but this is far from proven and Frye appears to have used the same sitter and some of the same items of fashionable dress for a number of plates in the series.

This brilliant proof impression has a small margin below and has been trimmed *c.* 2 mm. at each side.

7 THOMAS FRYE (*c.* 1710–1762) after his own design

A Fashionable Lady, with a Pearl Necklace and Pearl Diadem Supporting a Scroll and Spray of Flowers, from the Second Series of Life-sized Heads

Mezzotint, 1762

SHEET: 552 × 396 mm. (21 3/4 × 15 9/16 inches)
PLATE: 503 × 352 mm. (19 13/16 × 13 3/4 inches)
IMAGE: 503 × 350 mm. (19 13/16 × 13 7/8 inches)

WATERMARK: *Fleur de lis* over shield with bend and bird
COUNTERMARK: DANGOUMOIS

REFERENCES: Chaloner Smith 25, only state; Lennox-Boyd & Stogdon first state of two – with the scratched inscription on two half-cleared strips at bottom left and bottom right of the subject: "*T Frye Inv.t & Sculp.t* *** *Publiſhed Feb: 28 1762*". Before retouching in the light areas. The outer eyelashes of her proper right eye seem to be formed by etched lines, while in the second state the area appears to be lightly burnished

Like numbers five and six in this catalogue this plate was published in 1761 in the series *Six Ladies, in Picturesque Attitudes, and in Different Dresses of the Present Mode.*

This is a very fine, early impression with good margins.

8 EDWARD FISHER (1730–*c.* 1785)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Lady Elizabeth Keppel, Countess of Albemarle

Mezzotint, 1762 or after

SHEET: 607 × 377 mm. ($23^{7}/_{8} \times 14^{7}/_{8}$ inches)
PLATE: 595 × 365 mm. ($23^{3}/_{8} \times 14^{3}/_{8}$ inches)
IMAGE: 595 × 365 mm. ($23^{3}/_{8} \times 14^{3}/_{8}$ inches)

WATERMARK: *Fleur de lis*
COUNTERMARK: Proprietery

REFERENCES: Chaloner Smith 36, second state of five; Hamilton p. 113, first state of five (*recte* second state of six); O'Donoghue vol. IV, p.247/1; Penny 44; Lennox-Boyd & Stogdon second state of six – a finished proof before all letters.

The painting of Lady Elizabeth Keppel, which is the property of the Marquess of Tavistock and the Trustees of the Bedford Estates, at Woburn Abbey, was finished by early 1762 and exhibited at the Society of Artists exhibition in May of that year. She was a bridesmaid at the wedding of George III and Queen Charlotte in 1761, and is shown wearing the white and silver dress which she wore on that occasion. She married Lord Tavistock in 1764.

This impression has the artists' and sitter's names in ink in a contemporary hand in the lower margin. On the reverse in a contemporary French hand is written "present de Monsieur Boucher", which suggests that this sheet may have been given by Reynolds to Francois Boucher when he visited the latter's studio in 1768 and later presented to someone else by Boucher. Reynolds was given a drawing by Boucher, which is now in the Museum of Fine Arts, Boston.

An outstandingly rich impression with narrow margins all round.

9 SAMUEL OKEY (fl. mid to late 18th century)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Miss Nelly O'Brien

Mezzotint, before 1772

SHEET: 354 × 252 mm. ($13^{15}/_{16} \times 9^{15}/_{16}$ inches)
PLATE: 354 × 252 mm. ($13^{15}/_{16} \times 9^{15}/_{16}$ inches)
IMAGE: 323 × 252 mm. ($12^{11}/_{16} \times 9^{15}/_{16}$ inches)

REFERENCES: Chaloner Smith 7, first state of two; Russell 7, first state of two; Hamilton p.123, first state of two; O'Donoghue vol. III, p.363/2, first state of two; Lennox-Boyd & Stogdon first state of three – with the artists names only, in scratched letters as follows: *"J. Reynolds Pinx.t ★★★ Sam.l Okey Scup.t"*

PROVENANCE: Princes of Liechtenstein

The painting by Reynolds, which probably dates from 1762–64, is in the Wallace Collection, London. There are many entries for Miss O'Brien in Reynolds' pocket books for the years 1760–67 and it has been suggested that she may have modelled for fancy pieces and other portraits as well as for those which are now known. She was a courtesan and by 1763 the mistress of the 3rd Viscount Bolingbroke. The portrait of her in the Wallace Collection was also engraved by Charles Phillips and by S. W. Reynolds.

The copper plate was one of 51 plates assigned by Ryland & Bryer to Linnell & Triquet as security for money owed on several Respondentia bonds on 22 January 1772. The failure of a project to market pictures in India prompted Ryland & Bryer to petition for bankruptcy. The copper plates, which were sold at Crosley's, made £ 243 4s 0d net of commission; *Nelly O'Brien* sold for 11s 0d.

This is an outstanding impression with burr on the scratched letters.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

10 EDWARD FISHER (1730–*c.* 1785)
after MASON CHAMBERLIN, R.A. (1727–1787)

Benjamin Franklin of Philadelphia L.L.D. F.R.S.

Mezzotint, *c.* 1762 (?)

SHEET: 379 × 280 mm. ($14^{15}/_{16} \times 11$ inches)
PLATE: 378 × 278 mm. ($14^{7}/_{8} \times 10^{15}/_{16}$ inches)
IMAGE: 351 × 278 mm. ($13^{13}/_{16} \times 10^{15}/_{16}$ inches)

WATERMARK: Strasbourg bend with *fleur de lis*
COUNTERMARK: Proprietary (Dangoumois?)

REFERENCES: Chaloner Smith 19, second state of three; Lennox-Boyd & Stogdon second state of three – with the engraved inscription: "*M: Chamberlin pinx.*[t] ★★★ *E: Fisher fecit. / B: Franklin of Philadelphia L.L.D. F.R.S. / Sold by M,, Chamberlin in Stewart Street, Old Artillery Ground, Spitalfields. Price 5:*[s]"

Mason Chamberlin's painting of Benjamin Franklin is in the Philadelphia Museum of Art (Mr. and Mrs. Wharton Sinkler collection). It was painted in 1762 for Philip Ludwell (1716–1767), a Virginia gentleman, who had been living in London since 1760. Franklin had been in England since 1757 on business concerning the Pennsylvania Assembly's grievances against the Penn family's claim to exemption from taxation. In 1762, just prior to his return to the colonies, the University of Oxford had conferred on him its Doctorate of Civil Law.

This is a fine, rich impression of the plate.

B Franklin L.L.D. F.R.S.

11 EDWARD FISHER (1730–*c.* 1785)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

The Rt Hon. John Lord Viscount Ligonier

Mezzotint, *c.* 1760–71

SHEET: 619 × 468 mm. ($24^{3}/_{8} \times 18^{5}/_{16}$ inches)
PLATE: 608 × 455 mm. ($23^{7}/_{8} \times 17^{5}/_{8}$ inches)
IMAGE: 535 × 455 mm. ($21^{1}/_{16} \times 17^{5}/_{8}$ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 38, first state of two; Hamilton p. 47, first state of two; O'Donoghue vol. III, p.62/6; Lennox Boyd, Dixon & Clayton 671; Lennox-Boyd & Stogdon first state of three – before all letters and with the top half of the inscription space not quite cleaned

PROVENANCE: The Duke of Buccleuch (Lugt 402)

The horse in this striking portrait is thought to be based on a design by George Stubbs; however Joseph Nollekens recalled Reynolds telling 'a gentleman' that the pattern of light and shade was inspired by 'a cheap wood-cut upon a half-penny ballad, which he purchased from the wall of St. Anne's church in Princes-street' (Smith 1828, i, 37). The mezzotint is probably based on the version of the portrait which was painted *c.* 1760 and is now at Fort Ligonier, Ligonier, Pennsylvania – rather than on the repetition now in Tate Britain. This is largely studio work and was given to the Prince of Wales by George Pitt, 2nd Lord Rivers, whose sister Penelope had married Edward, nephew and sole heir of the sitter. The mezzotint is likely to have been made fairly soon after the original painting. According to Leslie and Taylor the battle represented is Dettingen and Ligonier, who was Field Marshal and Commander in Chief, is painted looking many years younger than his age in 1761.

The copper plate was one of a group of 51 assigned by Ryland & Bryer to Linnell & Triquet as security for money owed on several Respondentia bonds on 22 January, 1772. The failure of the project to market paintings in India led Ryland and Bryer to petition for bankruptcy. The copper plate, which was sold at Crosley's, made £ 14 3s 6d.

This is an outstanding proof with the upper part of the inscription space uncleaned.

12 JAMES WATSON (died 1790)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

The Rt Hon. John Manners, Marquess of Granby

Mezzotint, *c.* 1766–69

SHEET: 655 × 506 mm. (25 3/4 × 20 inches)
PLATE: 605 × 457 mm. (23 7/8 × 18 inches)
IMAGE: 556 × 457 mm. (21 7/8 × 18 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: Proprietary (probably T DUPUY FIN / AUVERGNE 1742)

REFERENCES: Chaloner Smith 64, first state of two; Russell 64, first state of two; O'Donoghue vol. II, p.367/3, only state; Hamilton p.32, first state of three; Goodwin 1, first state of three; Lennox-Boyd & Stogdon second state of three – before the arms, with the top half of the inscription space not quite cleaned and with the scratched inscription: "*J Reynolds pinx*^{t} *** *J Watson Fecit* [t not crossed]"

The negro attendant who holds the general's horse was Reynolds' footman, who appeared in a number of his portraits. In about 1763–65 Reynolds painted John Manners, Marquess of Granby, as if at the Battle of Vellinghausen (Kirchdenkern) 15–16 July 1761; this work is now in the John and Mable Ringling Museum of Art, Sarasota, Florida. He made another autograph version of the portrait *c.* 1766–67; it was probably painted for Lord Townshend as a pendant to the picture of the Count of Schaumburg-Lippe. Both portraits were given to the Prince Regent by Lady Townshend in 1810 and are now in the Royal Collection. James Watson's mezzotint is based on this second version.

The copper-plate was among a number of plates that had been assigned by Ryland and Bryer in order to secure a bond for £ 3,204 dated 18th April, 1770. The plates which were sold at Crosley's auction rooms made £ 200 14s 6d net of commission. The plate of *John Manners, Marquis of Granby* was sold for £ 22 10s 6d. It was obtained by B. B. Evans and on his death sold at auction, by order of his executors, by George Jones, Leicester Square, on 6 May 1824, as lot 62.

This is a superb proof impression with good margins.

13 JAMES WATSON (died 1790)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

James Paine Sr., and James Paine, Jnr

Mezzotint, *c.* 1764–70

SHEET: 464 × 339 mm. ($18^{1}/_{4} \times 13^{3}/_{8}$ inches)
PLATE; 453 × 329 mm. ($17^{15}/_{16} \times 12^{15}/_{16}$ inches)
IMAGE: 409 × 329 mm. ($16^{1}/_{8} \times 12^{15}/_{16}$ inches)

WATERMARK: Bunch of grapes in circle
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 111, first state of three; Russell 111, first state of four; Goodwin 52; Hamilton p.54, first state of three; O'Donoghue vol. III, p.397/2; Lennox-Boyd & Stogdon first state of four – the inscription space cleaned; before all letters and before the lettering on the scroll above the sitters

PROVENANCE: Horace Walpole (inscribed by him in the lower margin with the sitter's names)

The architect James Paine Sr. designed a chimney-piece for Reynolds' house in Leicester Square *c.* 1760 and he may have designed the gallery and painting room which were added *c.* 1760–61. The portrait of him by Reynolds, which was made in 1764, is in the Ashmolean Museum, Oxford. Watson's copper plate of this mezzotint was among a group used to secure a bond in 1770. It was later sold at Crosley's auction rooms for £5 5s 0d.

This is a very fine early proof with narrow margins.

14 JAMES WATSON (died 1790)
after GEORGE BARRET I, R.A. (1728/1732–1784)

A Portrait of a Dog, belonging to Lord Edward Bentinck

Mezzotint, 1768

SHEET: 441 × 538 mm. (17 3/8 × 21 1/4 inches)
PLATE: 438 × 536 mm. (17 1/4 × 21 1/8 inches)
IMAGE: 424 × 535 mm. (16 3/4 × 21 15/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Goodwin 175; Le Blanc 165; Lennox-Boyd & Stogdon first state of two – with the scratched inscription: "*G Barret Pinx^t* *** *J. Boydell excu.^t 1768* *** *J Watson fecit*"

In 1765–67 Barret painted ten views of the park and house at Welbeck Abbey for William Henry Cavendish Bentinck, 3rd Duke of Portland. This study of a dog, which belonged to the Duke's brother Lord Edward Bentinck, was probably made at that time.

A fine, rich impression with narrow to thread margins all round.

15 JOHN FINLAYSON (fl. mid to late 18th century)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

Mr. Shuter, Mr. Beard & Mr. Dunstall, in the Characters of Justice Woodcock, Hawthorn & Hodge

Mezzotint, 1768

SHEET: 456 × 559 mm. (17 5/8 × 22 1/16 inches)
PLATE: 456 × 557 mm. (17 5/8 × 21 15/16 inches)
IMAGE: 422 × 556 mm. (16 5/8 × 21 7/8 inches)

WATERMARK: Monogram of Christ with cross and nails in oval (?)

REFERENCES: Chaloner Smith 14, first state of two; O'Donoghue & Hake vol.V, p. 29; Lennox-Boyd, Shaw & Halliwell 15; Lennox-Boyd & Stogdon, first state of two – a finished proof with the artists' names and publication date only engraved at the base of the image: "Publiſh'd March 1:st 1768. / *J,, Zoffanij pinx,,t* ★★★ *J,, Finlayson fec,,t*"

Zoffany's painting is in the Detroit Institute of Art. It was exhibited at the Society of Artists in May 1767, and the mezzotint was displayed there in May 1768. In September it was exhibited again, together with the painting, in a special exhibition for the King of Denmark. The sitters are from left to right Thomas Shuter, John Beard and John Dunstall. The painting may have been made to mark the retirement of John Beard, who last appeared as Hawthorn on 9 April 1767.

This is a very fine proof of the mezzotint.

Scene in Love in a Village

16 WILLIAM PETHER (*c.* 1738–1821)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

A Philosopher Giving a Lecture on the Orrery

Mezzotint, 1768

SHEET: 490 × 595 mm. (19¼ × 23⅜ inches)
PLATE: 446 × 580 mm. (17⁹⁄₁₆ × 22¹³⁄₁₆ inches)
IMAGE: 446 × 580 mm. (17⁹⁄₁₆ × 22¹³⁄₁₆ inches)

WATERMARK: Proprietary (Dupuy?)

REFERENCES: Chaloner Smith 48, second state of three; Russell 48, second state of four; Clayton P1 (cat. no. 152), second state of five; Lennox Boyd & Stogdon second state of five – a finished proof before the motto but with the coat of arms added and with the scratched inscription: "*Jos,ʰ Wright Pinx,ᵗ* ★★★ *W,ᵐ Pether fecit 1768 / J Boydell, Exc,ᵗ*". Traces of Boydell's name from state i/iv are still visible above the arms.

The painting by Wright is in Derby Art Gallery. The sitters have been identified as Mr. Denby, Mrs Sale, Peter Perez Burdett, Joseph Wright, A. Winterman, G. Snowden and Mr. Cantrel. This is the impression which was exhibited in 1990 in the Tate Gallery exhibition of *Wright of Derby* (also in Paris and New York). It is a proof before the addition of the motto.

This is a very fine, rich proof of the plate with narrow to thread margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

17 WILLIAM PETHER (*c.* 1738–1821)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

Drawing from the Gladiator

Mezzotint, 1769

SHEET: 489 × 565 mm. (19 5/16 × 22 5/16 inches)
PLATE: 482 × 560 mm. (19 × 22 1/16 inches)
IMAGE: 439 × 560 mm. (17 5/16 × 22 1/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 45, first state of two; Russell 45; Clayton P3 (cat. no. 154), first state of three; Lennox-Boyd & Stogdon first state of three – before the inscription space was cleaned and the following scratched inscription was strengthened: "*Jos,h Wright, Pinx,t *** Published July, 10,th 1769, & sold by W, Pether in Rufsell Str,t Bloomsb,y / W,m Pether, fecit.*"

The painting, which was made for B. Bates M.D. of Aylesbury, is in a private collection. It was the first painting by Wright to be exhibited – as no. 163 at the Society of Artists in 1765. The three people who are depicted studying the statue are believed to be John Wilson, Joseph Wright and Peter Perez Burdett.

This brilliant impression of the mezzotint was exhibited as no. 154 in the exhibition *Wright of Derby* at the Tate Gallery in 1990. It has margins all round.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

18 PHILIP DAWE (born 1750)
after HENRY ROBERT MORLAND (1716–1797)

The Letter Woman and *The Oyster Woman* (a pair)

Mezzotints, 1769

Letter Woman

SHEET: 572 × 430 mm. (22 1/2 × 16 15/16 inches)
PLATE: 506 × 355 mm. (19 7/8 × 13 15/16 inches)
IMAGE: 456 × 355 mm. (17 7/8 × 13 15/16 inches)

WATERMARK: Grapes in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

Oyster Woman

SHEET: 568 × 428 mm. (22 3/8 × 16 7/8 inches)
PLATE: 506 × 353 mm. (19 15/16 × 13 7/8 inches)
IMAGE: 467 × 353 mm. (18 3/8 × 13 7/8 inches)

WATERMARK: Proprietary

REFERENCES: Chaloner Smith 16 & 17, only states; Le Blanc 16; Carington Bowles catalogue, 1781–82, 96/7; Carington Bowles catalogue, 1790, 88/7; Lennox-Boyd & Stogdon only states – with the engraved inscriptions

Philip Dawe made a number of mezzotints after fancy pictures by Henry Morland. The painting (on tinplate) of the *Oyster Woman* is in the Glasgow Art Gallery; the location of that of the *Letter Woman* is unknown. According to Chaloner Smith the two pictures are portraits of Miss Morland. The *Oyster Woman* may have been inspired by Philip Mercier's painting *The Oyster Girl* (*c.* 1750–55, private collection) which was engraved in mezzotint by Richard Houston, *c.* 1756. However, as in some contemporary paintings by Joseph Wright of Derby, the dramatic effects of artificial light owe more to night scenes by Godfried Schalcken and Philip Mercier.

Both the impressions are fine and rich with good margins.

19 PHILIP DAWE (?) (born 1750)
after HENRY ROBERT MORLAND (1716–1797)

Lady's Maid Soaping Linnen

Mezzotint, *c.* 1769(?)

SHEET: 513 × 363 mm. (20¼ × 14⅜ inches)
PLATE: 508 × 355 mm. (19¹⁵⁄₁₆ × 14 inches)
IMAGE: 458 × 355 mm. (18¹⁄₁₆ × 14 inches)

WATERMARK: Proprietary

REFERENCES: Chaloner Smith 21 (?); Sayer & Bennett catalogue, 1775, 6/30 (?); see Carington Bowles catalogue, 1784; see Carington Bowles catalogue 1790 88/6; Lennox-Boyd & Stogdon first state of two – a proof before all letters with the inscription space uncleaned

Philip Dawe studied under Henry Morland, to whom he was probably related by marriage, and he was a friend of the latter's son George. He engraved mezzotints after both artists as well as caricatures, portraits and decorative subjects. Morland's painting *A Lady's Maid Soaping Linen* (which since the 19th century has been said to represent Maria, Countess of Coventry – one of the Gunning sisters) is in the Holbourne Museum, Bath. A second version is in Tate Britain and at least one other has appeared at auction at Christies. Altogether during his lifetime Morland exhibited five versions of this subject and of its pendent *A Laundry Maid Ironing*. They were probably inspired by Mercier's series of paintings entitled *Domestic Employment* representing women engaged in household tasks.

The publication details of this mezzotint are obscure. It is a variant of the subject published in 1769 in a similar-sized mezzotint by Carington Bowles. In the same year he published two other versions, one, which measures 14 × 10 in. and is also inscribed as by Dawe, and another measuring 6 × 4.5 in. which is unattributed. At present it is not clear whether the two large prints are both by Philip Dawe and both derive directly from Morland's painting or whether this version is a piracy of the other. The two versions can be distinguished by the different edges of the ribbon round the girl's neck. In Bowles' publication the edges have small regular serrations, in the other there is slight scalloping and less distinct serration.

A very fine, rich impression of this rare plate.

20 THOMAS WATSON (died 1781)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

Miss Kitty Dressing

Mezzotint, 1781

SHEET: 587 × 460 mm. (23 1/8 × 18 1/8 inches)
PLATE: 453 × 329 mm. (17 7/8 × 12 15/16 inches)
IMAGE: 409 × 329 mm. (16 1/16 × 12 15/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval (?)
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 47, first state of two; Goodwin 65; Clayton P21 (cat. no. 166), first state of two; Lennox-Boyd & Stogdon first state of two – a proof before the title but with the engraved names of artist and engraver and the publication line

The mezzotint was based on one of Wright's early 'candlelight' paintings entitled *Two Girls Dressing a Kitten by Candlelight*. It dates from *c.* 1768–70 and is the property of English Heritage, Kenwood.

A rich, velvety impression with wide margins.

Painted by R. Wright

21 VALENTINE GREEN, A.R.A. (1739–1813)
after THOMAS GAINSBOROUGH, R.A. (1727–1788)

David Garrick Esq.r

Mezzotint, 1769

SHEET: 623 × 396 mm. (24 9/16 × 15 1/2 inches)
PLATE: 613 × 386 mm. (24 1/8 × 15 3/16 inches)
IMAGE: 604 × 385 mm. (23 3/4 × 15 1/8 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 46, first state of two; Russell 46, second state of three; Whitman 7; O'Donoghue vol. II, p.276/8; Horne 34; Hall 85/9; Lennox-Boyd, Shaw & Halliwell 47, second state of three; Lennox-Boyd & Stogdon second state of three – finished proof with the scratched inscription: "[in three columns] *T. Gainsborough Pinxit. // Published April 2.nd 1769 / By J Boydell Cheapside No 90. // Val, Green fecit.*"

The painting, which was commissioned from Gainsborough by Garrick, was exhibited at the Society of Artists in 1766. It was later reworked by the artist for the 1769 Shakespeare Commemoration before it was presented to the Corporation of Stratford- on-Avon for the new Town Hall. It was destroyed by fire in 1946.

This is a very fine, rich impression with narrow margins.

22 JOHN DIXON (*c.* 1740–*c.* 1801)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Emma and Elizabeth Crewe

Mezzotint, published between 1767 and 1772

SHEET: 526 × 369 mm. (20¾ × 14½ inches)
PLATE: 506 × 357 mm. (20 1/16 × 14 1/16 inches)
IMAGE: 467 × 356 mm. (18 7/16 × 14 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 12, first state of five; Russell 12, second state of seven; Hamilton p. 93, first state of five; O'Donoghue vol. II, p. 530/1; Penny 68; Lennox–Boyd & Stogdon second state of seven – with the inscription space nearly cleaned and the artists' names in scratched letters: "*J, Reynolds pinxt* *** *J Dixon Fecit*"

Emma and Elizabeth Crewe were the younger daughters of John Crewe, Esq. M.P. for Cheshire. The painting by Reynolds, which is in a private collection, was commissioned in 1766 by their brother, also called John, later Lord Crewe. Sittings continued into 1767. Penny named the sitters as Sarah and Elizabeth Crewe but in his catalogue raisonné of the artist's paintings Mannings returned to the older identifications. Elizabeth Crewe married Dr. Hinchcliffe, later Bishop of Peterborough.

The mezzotint was probably made before the painting went to John Crewe at Crewe Hall where it was seen in 1769. In 1772 the plate was included in a group which were used as security for money owed. It was later sold at Crosley's for £ 10 10s 0d.

This is a very fine impression with small margins.

23 THOMAS WATSON (died 1781)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Lady Broughton

Mezzotint, 1770

SHEET: 635 × 396 mm. (25 3/4 × 15 1/2 inches)
PLATE: 621 × 381 mm. (24 7/16 × 15 inches)
IMAGE: 619 × 379 mm. (24 3/8 × 14 15/16 inches)

REFERENCES: Chaloner Smith 8, third state of three; Russell 8, third state of four; Goodwin 4, third state of four; Hamilton p. 85–86, third state of three; O'Donoghue vol.I, p. 255/1, third state of three; Lennox-Boyd & Stogdon third state of four with the title added above the publication line in closed thick and thin letters: "Sir Jo[ĺ]hua Reynolds pinx.[t] ★★★ T. Watson fecit. / LADY BROUGHTON. / *London, Printed for Rob.[t] Sayer N.[o] 53 Fleet Street, Published as the Act directs Aug.[t] 10. 1770.*"

PROVENANCE: Mrs E.M. Hamilton (mark not in Lugt – E.M.H. in horizontal oval)

The painting of Mary, Lady Broughton-Delves is in the Virginia Museum of Fine Art, Richmond, Virginia. The identity of the sitter has been questioned but Mannings believes that she is indeed Mary, daughter of Thomas Harwood-Hill, who married Sir Brian Broughton-Delves, bt. The painting may be dated to *c.*1765–66 on the basis of an appointment with Sir Brian on 30 November 1765 which probably relates to the commission for the portrait. Reynolds did not paint Sir Brian, who died on 16 January 1766.

In the fourth state of the mezzotint the burr was scraped off 24.5 mm. at the bottom of the subject, the title was altered to *"Mrs Siddons, in the Character of the Artist's Bride"* and the date 1770 was erased. Russell based the information about this state change on a British Museum note of an impression brought to the Print Room for inspection.

This is a fine, rich impression with small margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

24 JOHN DIXON (*c.* 1740–*c.* 1801)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Mrs. Blake as Juno

Mezzotint, 1771

SHEET: 662 × 475 mm. (26 1/16 × 18 3/4 inches)
PLATE: 619 × 404 mm. (24 3/8 × 15 15/16 inches)
IMAGE: 615 × 403 mm. (24 1/4 × 15 7/8 inches) – in second and later states

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY MOYEN / AUVERGNE 1742

REFERENCES: Chaloner Smith 7, second state of three; Russell 7, second state of four; Hamilton p. 83–84, second state of three; O'Donoghue vol. I, p. 215/1; Lennox-Boyd & Stogdon second state of three – with the inscription "*S,,r Joshua Reynolds Pinx.t* *** Publish'd according to Act of parliament Feb.ry 11: 1771 *** *J: Dixon Fecit*", which is engraved on a partially scraped strip at the bottom of the image

Reynolds' portrait of Annabella Bunbury (second daughter of the Rev. Sir William Bunbury and sister of the caricaturist Henry William Bunbury) as 'Juno Receiving the *Cestus* from Venus' was probably painted in 1764, before her first marriage to Patrick Blake *c.* 1765. Her hairstyle was altered later to conform to fashion. The painting is in a private collection. The couple was divorced in 1773, and in 1776 she eloped to France with George Boscawen. They were married *c.* 1778 and returned to England the following year. The fourth state described by Russell is simply a late impression of the third state.

This is a very fine, rich impression with good margins.

25 RICHARD HOUSTON (1721–1775)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Say little foolish flutt'ring thing, [...]

Mezzotint, 1771

SHEET: 513 × 363 mm. ($20^{3}/_{16} \times 14^{5}/_{16}$ inches)
PLATE: 505 × 355 mm. ($19^{7}/_{8} \times 14$ inches)
IMAGE: 455 × 354 mm. ($17^{7}/_{8} \times 13^{15}/_{16}$ inches)

WATERMARK: Proprietary

REFERENCES: Chaloner Smith 100, first state of two; Russell 100, first state of three; Hamilton p. 126, first state of two; O'Donoghue vol. IV, p.48/5; Sayer and Bennett catalogue, 1775 6/20; Lennox-Boyd & Stogdon first state of three – with some uncleared ground in the inscription space and the scratched inscription "*** R.Sayer, Excudit. *** / *Sir Joshua Reynolds Pinx.*^{t} *** *Rich,,*^{d} *Houston fecit.*"

Reynolds' portrait, which was painted in 1769, represents the actress and singer Harriet Powell in the character of Leonora, as she addresses a singing bird in the opera of the 'Padlock'. She married, as his second wife, Kenneth Mackenzie, who was created Earl of Seaforth in 1771. His family appears to have disapproved of the marriage which is not mentioned in the peerages. The portrait was also engraved by Elizabeth Judkins and S.W. Reynolds.

This is an outstanding proof with small margins.

26 JAMES WATSON (died 1790)
after GEORGE WILLISON (1741–1797)

Nancy Parsons

Mezzotint, 1771

SHEET: 614 × 469 mm. (18¼ × 24¹³/₁₆ inches)
PLATE: 602 × 456 mm. (23¾ × 18 inches)
IMAGE: 558 × 455 mm. (21¹⁵/₁₆ × 17¹⁵/₁₆ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 114, only state; Russell 114, second state of two; Goodwin 81, only state; O'Donoghue vol. III, p.215/4; Lennox-Boyd & Stogdon second state of two – with the scratched inscription: "*Wilson pinx,,t* ★★★ *Watson fecit* / Published as the Act directs 20 Octo.r 1771"

PROVENANCE: Fritz Reiss (Lugt 2178)

Annabella (Nancy) Parsons was a famous courtesan, also known as Mrs. Horton. George Willison's painting on copper of her wearing Turkish dress is in the Yale Center for British Art (Paul Mellon Collection). She married the last Lord Maynard of the senior line in 1776. Willison was a Scot, who studied in Rome and exhibited at the Royal Academy from 1776–77. He then went to India, where he made a fortune as a painter. He returned to Edinburgh where he died in 1797.

This impression is one of three noted by Goodwin; the others are in the British Museum, Cheylesmore collection. It is a superb impression with narrow margins.

27 RICHARD EARLOM (1743–1822)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

A Blacksmith's Shop

Mezzotint, 1771

SHEET: 609 × 438 mm. (24 × 17 1/4 inches)
PLATE: 611 × 434 mm. (24 1/16 × 17 1/16 inches)
IMAGE: 557 × 433 mm. (21 15/16 × 17 1/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 47, first state of two; Wessely 122, first state of two; Clayton P7 (cat. no. 157), second state of three; Lennox-Boyd & Stogdon second state of three – proof with the inscription space not quite cleaned and with the scratched inscription but before the engraved one

The painting by Joseph Wright was purchased by Lord Melbourne while it was still on the easel, some seven or eight months before it was exhibited at the Society of Artists in 1771 (as no. 201). It is now in the Yale Center for British Art (Paul Mellon Collection).

This is a very fine impression with narrow margins at top and sides.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

28 WILLIAM PETHER (*c.* 1738–1821)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

An Academy

Mezzotint, 1772

SHEET: 608 × 481 mm. ($23^{7}/_{8} \times 19$ inches)
PLATE: 583 × 458 mm. ($22^{15}/_{16} \times 18^{1}/_{16}$ inches)
IMAGE: 583 × 457 mm. ($22^{15}/_{16} \times 18^{1}/_{16}$ inches)

WATERMARK: Dovecote
COUNTERMARK: Proprietary (Dupuy?)

REFERENCES: Chaloner Smith 46, first state of two; Clayton P9 (cat. no. 159), first state of two; Lennox-Boyd & Stogdon first state of two – finished proof with the inscription in scraped white letters at the base of the image

The painting of *An Academy by Lamplight,* was made for Lord Melbourne and exhibited at the Society of Artists in 1769. It is now in the Yale Center for British Art (Paul Mellon Collection).

This is a superb, rich and early proof with small margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

29 VALENTINE GREEN, A.R.A (1739–1813)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

Miravan

Mezzotint, 1772

SHEET: 549 × 397 mm. (21 5/8 × 15 5/8 inches)
PLATE: 504 × 356 mm. (19 13/16 × 14 inches)
IMAGE: 459 × 355 mm. (18 1/16 × 14 inches)

WATERMARK: Cross on (three mounts?) in oval
COUNTERMARK: Proprietary (Dupuy ?)

REFERENCES: Chaloner Smith 162; Whitman 174; Le Blanc 49; Clayton P11 (cat. no. 160), second state of three; Lennox-Boyd & Stogdon second state of three – the top two thirds of the inscription space lightly grounded, the artist's names and the publication line scratched: "[in three columns] *Jos. Wright pinxit. // Publish'd Decem.r 18,,th 1772. / by J. Boydell, Cheapside. // V.Green fecit*"

The painting by Wright of Derby is in the Derby Art Gallery; when he exhibited it at the Society of Arts in 1772 Wright called it 'an history'. According to the inscription on the third state of the mezzotint it depicts the story of a young, handsome and rich nobleman of Ingria, who when walking among the tombs of his ancestors noticed a tablet with the inscription 'In this Tomb is a Treaſure greater than Crœſus poſseſsed'. This inflamed his avarice and he ordered that the tomb should be opened. This was done but he found it full of bones and dust – with an inscription above them 'Here dwells Repose, Sacriligious Wretch, searcheſt thou for Gold among the dead! Go, Son of Avarice, THOU can'ſt not enjoy Repose'. The source for 'Miravan' has not been discovered but it may have been adapted from Herodotus' account of how Darius, son of Hispaspes, opened the tomb (with a similar inscription) of Nicotris, Queen of Babylon.

This is a very fine, scratched-letter proof with margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

30 VALENTINE GREEN, A.R.A. (1739–1813)
after SIR BENJAMIN WEST, P.R.A. (1738–1820)

Alexander and his Physician Philip

Mezzotint, 1772

SHEET: 445 × 535 mm. ($17^{9}/_{16} \times 21^{1}/_{8}$ inches)
PLATE: 444 × 529 mm. ($17^{5}/_{8} \times 20^{7}/_{8}$ inches)
IMAGE: 428 × 529 mm. ($16^{13}/_{16} \times 20^{7}/_{8}$ inches)

WATERMARK: Proprietary

REFERENCES: Whitman 171; Von Erffa & Staley p. 166, 7 (engr.); Lennox-Boyd & Stogdon first state of two with the inscription space uncleaned except at the bottom and the scratched letter inscription: "*B. Weſt pinxit. *** Publish'd by J. Boydell, Cheapside Jan.y 1.st 1772 *** Val. Green fecit*"

The painting by West, which was commissioned by Giles Stibbert, is now in the Wellcome Institute for the History of Medicine, London.

Alexander, who had fallen ill while on campaign in Cilicia, had received a letter warning him that Philip had been bribed by Darius to poison him. Alexander showed his confidence in the physician by hiding the letter, taking the medicine brought by Philip and showing him the letter while he continued to drink the potion. The painting was not exhibited until in 1819 but must have been painted well before 1772 for this mezzotint was published in January of that year.

This is an outstanding, proof impression with narrow margins at top and sides.

31 JOHN DIXON (*c.* 1740–*c.* 1801)
after GEORGE STUBBS, A.R.A. (1724–1806)

A Tigress

Mezzotint, 1772

SHEET: 535 × 604 mm. (21 × 23¾ inches)
PLATE: 480 × 584 mm. (18⅞ × 23 inches)
IMAGE: 460 × 584 mm. (18⅛ × 23 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: Dupuy(?)

REFERENCES: Lennox-Boyd, Dixon & Clayton 33, first state of four; Lennox-Boyd & Stogdon first state of four – finished proof before all letters and with the inscription space not yet burnished clean

The mezzotint is based on the life-sized painting in the collection of the Duke of Marlborough, Blenheim Palace, which may have been the one exhibited at the Society of Artists in April 1773. The plate, which was the most highly praised engraved work after Stubbs in its day, was destroyed by fire, so impressions of it are rare. In 1800 Robert Laurie made a replacement.

A superb proof with small margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

32 RICHARD EARLOM (1743–1822)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

Their most Sacred Majesties George the IIId and Queen Charlotte, with his Royal Highness George Prince of Wales, Frederick Bishop of Osnaburg, Prince William Henry, Princess Charlotte Augusta Mattilda, Prince Edward, and Princess Sophia Augusta

Mezzotint, 1771

SHEET: 512 × 586 mm. (20 3/16 × 23 1/8 inches)
PLATE: 507 × 581 mm. (19 7/8 × 22 7/8 inches)
IMAGE: 468 × 581 mm. (18 7/16 × 22 7/8 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 15, first state of two; Russell 15, second state of four; O'Donoghue & Hake vol.V, p.36; Sayer & Bennett Catalogue 1775 1/1; Lennox-Boyd & Stogdon first state of four – with the King looking to front and the scratched inscription (the h in 'published' is reversed):
"J. Zoffany pinx^{t} ★★★ R. Sayer, excudit publish'd Jan^{ry}, 1st,1771 ★★★ Rich^{d} Earlom ſculpst"

PROVENANCE: Count von Starhemberg, Imperial Ambassador to the Court of St James

The painting by Zoffany, which shows George III and members of the Royal Family, is in the collection of Her Majesty Queen Elizabeth II. The mezzotint is very rare in this state.

This is an outstanding, exceptionally rare (possibly unique) proof of this state with narrow margins.

33 RICHARD HOUSTON (1721–1775)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

James Sayer

Mezzotint, 1772

SHEET: 698 × 523 mm. (27 1/2 × 20 9/16 inches)
PLATE: 506 × 356 mm. (19 15/16 × 14 1/16 inches)
IMAGE: 462 × 355 mm. (18 1/4 × 14 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 109, first state of two; O'Donoghue vol. IV, p. 31/1; Lennox-Boyd & Stogdon first state of two – with the scratched inscription: "*J Zoffany Pinx,,t 1770:* *** *Rich,,d Houston fecit 1772* / Published as the Act directs 25 March 1772. by R. Sayer N.° 53 Fleet Street."

The painting by Zoffany, which dates from 1770 and shows the sitter at the age of thirteen, is in a private collection. It was included in the exhibition *Johan Zoffany. 1733–1810.* ed. Mary Webster, National Portrait Gallery, 1976, no.60. The mezzotint was made for and published by the boy's father, the print-publisher Robert Sayer.

A very fine, early impression with wide margins.

34 RICHARD EARLOM (1743–1822)
after MICHEL VINCENT BRANDOIN, called L'ANGLAIS (1733–1790)

The Exhibition of the Royal Academy of Painting in the Year 1771

Mezzotint, 1772

SHEET: 478 × 569 mm. (18⁷/₈ × 22³/₈ inches)
PLATE: 470 × 562 mm. (18⁷/₁₆ × 22¹/₁₆ inches)
IMAGE: 429 × 563 mm. (16⁷/₈ × 22¹/₁₆ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith (a. & c.) 44, first state of three; Wessely 101; B.M. *Satires* 5089; Sayer & Bennett Catalogue, 1775 32; Baumgärtel 84; Lennox-Boyd & Stogdon first state of three, with the inscription space grounded and the following scratched inscriptions on three small, lightly grounded labels at bottom: *"Brandoin Inv.t et delin *** R Sayer. Excudit Publish'd May 15, 1772 *** R Earlom fecit"*

PROVENANCE: Ducs d'Arenberg (Lugt 567) with pencil number 112 below

The exhibition took place in one of the rooms in Pall Mall which were used for exhibitions until the Academy moved into Somerset House in 1780. Brandoin's watercolour of the event is in the Huntingdon Art Gallery, San Marino, California. It was one of the earliest representations of the annual Royal Academy exhibitions. Brandoin who had worked in France and Italy may have been influenced by a work by Gabriel de Saint-Aubin such as the etching of *The Salon du Louvre in 1753* or the drawing of *The Salon du Louvre in 1767*. Brandoin was born at Vevey in Switzerland and christened Michel Vincent (not Charles as is usually stated in works of reference). He went to Amsterdam to follow a career in industry but abandoned this to study painting. He was active in London in the 1760s and 1770s.

A fine, rich impression with narrow margins.

35 RICHARD EARLOM (1743–1822)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

The Royal Academy of Arts, instituted by the King, in the Year 1768

Mezzotint, 1773

SHEET: 504 × 721 mm. (19 3/4 × 28 1/4 inches)
PLATE: 505 × 717 mm. (19 7/8 × 28 1/4 inches)
IMAGE: 489 × 716 mm. (19 1/4 × 28 3/16 inches)

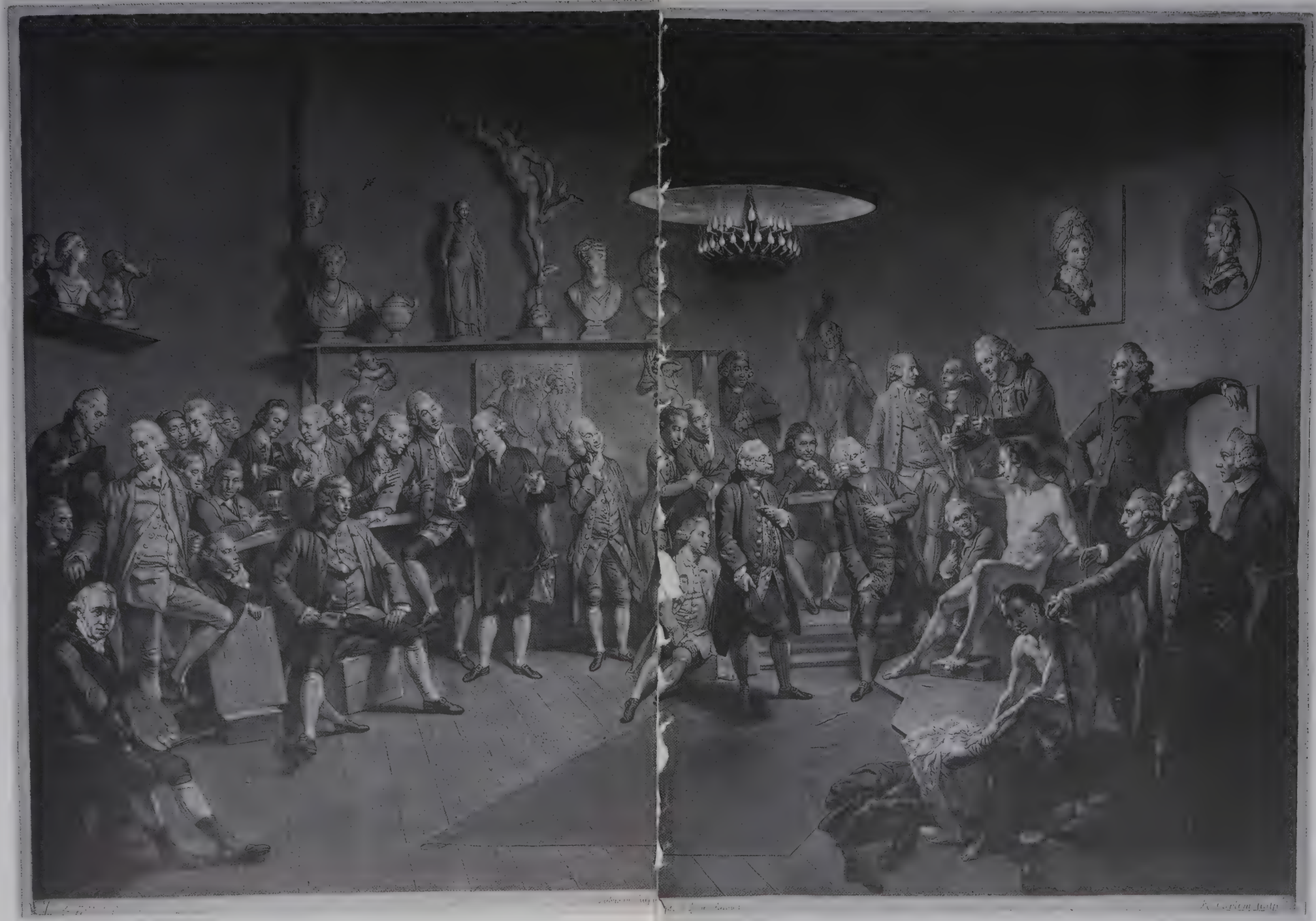
WATERMARK: Eagle
COUNTERMARK: Proprietary (Dupuy)

REFERENCES: Chaloner Smith 1, (a & c), first state (a) of two [i.e. second state of three]; Russell 1; Wessely 102; O'Donoghue & Hake vol.V, p.56/1; Sayer & Bennett Catalogue, 1775, 2/17; Baumgärtel 83; Lennox-Boyd & Stogdon second state of three (?) – with the scratched inscription: "*J Zoffany pinxit* ★★★ *Publish'd August 1.st 1773. R Sayer Excudit* ★★★ *R.d Earlom ſculp.st*" (however the existence of a first state before all letters has not been conclusively proven so this may be a first state)

The painting by Zoffany, which dates from 1771–72 is in the collection of Her Majesty Queen Elizabeth II. It was exhibited at the Royal Academy in 1772.

This is an outstanding and very early proof impression.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.



36 VALENTINE GREEN, A.R.A. (1739–1813)
after SIR BENJAMIN WEST, P.R.A. (1738–1820)

Benjn West Esqr R.A., Histæ Pictor, and his Son Rl West

Mezzotint, 1773

SHEET:	616 × 455 mm. (24 3/8 × 18 inches)
PLATE:	389 × 277 mm. (15 5/16 × 10 7/8 inches)
BORDER:	353 × 278 mm. (13 15/16 × 10 15/16 inches)
IMAGE:	240 mm. (9 3/4 inches) [diameter]

WATERMARK:	Monogram of Christ with cross and nails in oval
COUNTERMARK:	T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 138; Russell 138, fourth state of five; Whitman 49, first state of two; O'Donoghue vol. IV, p. 445/25; Von Erffa & Staley p. 456, 355 (engr.); Lennox-Boyd & Stogdon fourth state of five – with the scratched inscription altered to: "*B. West, R.A. pinxit, London, 1773.* ★★★*V. Green, Engraver in Metzotinto to his Majesty, fecit. / Publish'd Feb.y 15.th 1775, by V. Green.*"

The circular self-portrait of Benjamin West with his son Raphael Lamar West, who later became an artist, is in the Yale Center for British Art, New Haven (Paul Mellon Collection).

This is a fine impression with very wide margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

37 JOHN RAPHAEL SMITH (1752–1812)
after SIR BENJAMIN WEST, P.R.A. (1738–1820)

Mr. Banks

Mezzotint, 1773

SHEET: 635 × 412 mm. (25 × 16 1/4 inches)
PLATE: 612 × 379 mm. (24 1/8 × 14 15/16 inches)
IMAGE: 567 × 377 mm. (22 3/8 × 14 13/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 7, first state of two; Frankau 22, first state of three; D'Oench 32; O'Donoghue vol. I, p.114/19; Von Erffa & Staley p. 487, 586 (engr.); Lennox-Boyd & Stogdon first state of three before the ground had been fully removed from the publication space and with the following engraved inscription: "*Painted by Benjamin West. *** Engrav'd J, R, Smith. / **M.R BANKS** . / Publish'd 15,, April 1773, by S, Hooper N,,° 25 Ludgate Hill, and J, R , Smith N,,° 4 Exeter Court, Exeter Change, Strand.*"

Benjamin West's painting of Sir Joseph Banks, the naturalist and President of the Royal Society from 1778–1820, is in the Usher Art Gallery, Lincoln (Lincolnshire County Council Collection). He travelled to the South Pacific on Captain Cook's first voyage and is shown wearing an *otaheitan* mantle and surrounded by objects which he had collected on the voyage. These are now in the ethnographic collection of the British Museum, London. In 1773 the painting was exhibited at the Royal Academy (no.310).

This is a very fine impression with small margins.

38 JOHN DIXON (*c.* 1740–*c.* 1801)
after JOHN HAMILTON MORTIMER, A.R.A. (1740–1779)

Incantation

Mezzotint, 1773

SHEET: 614 × 489 mm. (24 3/16 × 19 1/4 inches)
PLATE: 610 × 486 mm. (24 × 19 1/8 inches)
IMAGE: 609 × 486 mm. (24 × 19 1/8 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Le Blanc 30; Nicholson 100; Lennox-Boyd & Stogdon only state

The original painting was exhibited at the Society of Artists in 1770 (no.88). It was presented by Thomas Agnew to the Salford Art Gallery in 1868, but was destroyed in 1948, owing to deterioration beyond repair. On the reverse of the impression of the mezzotint in the British Museum there is a pencil inscription '*The Witche's Cave*'
This rare mezzotint and the design on which it was based were not described in John Sunderland's catalogue *John Hamilton Mortimer: His Life and Works*, published in the fifty-second volume of the Walpole Society, 1986.

This is an extremely rich, velvety impression with narrow or thread margins.

39 VALENTINE GREEN, A.R.A. (1739–1813)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

John Montagu, Earl of Sandwich, Viscount Hinchinbrook, First Lord Commissioner of the Admiralty

Mezzotint, 1774

SHEET: 518 × 371 mm. (20 3/8 × 14 5/8 inches)
PLATE: 500 × 355 mm. (19 3/4 × 13 15/16 inches)
IMAGE: 438 × 355 mm. (17 3/16 × 13 15/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 117; Russell 117, third state of four; Whitman 46, third state of four; O'Donoghue vol. IV, p.24/5; Lennox-Boyd & Stogdon third state of four – some ground remains in the inscription space, with the writing on the letter; in centre engraved arms and motto. With the scratched inscription: "*J. Zoffani pinxit *** Publish'd by V. Green August 30.th 1774. *** V. Green Engraver in Metzotinto to his Majesty fecit.*"

The painting of John, 4th Earl of Sandwich (destroyed) was formerly at Trinity House, Deptford. It was probably painted around the time of Sandwich's appointment as First Lord of the Admiralty in 1763. The mezzotint by Green is the main evidence for the design of the painting.

This is a very fine impression with small margins.

40 WILLIAM DICKINSON (1746–1823)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Mrs Pelham

Mezzotint, 1775

SHEET: 705 × 525 mm. (28 × 21 inches)
PLATE: 617 × 382 mm. (24 5/16 × 14 15/16 inches)
IMAGE: 616 × 380 mm. (24 1/4 × 14 7/8 inches)

WATERMARK: Cross surmounting a shield (?) in oval
COUNTERMARK: Proprietary (T DUPUY FIN D'AUVERGNE?)

REFERENCES: Chaloner Smith 59, first state of two; Russell 59, second state of three; Hamilton p. 125, only state; O'Donoghue vol. III, p. 437/1; Alexander & Godfrey 6; Lennox-Boyd & Stogdon second state of two with the artists' names and publication line only along the lower edge of the sheet: "*Painted by Sir Joſhua Reynolds. *** Pub.d May 8.th 1775. *** Engraved by W. Dickinſon.*"

George Aufrere, the father of the sitter visited Reynolds' studio on 25 March 1770, perhaps to arrange for his daughter Sophia's portrait. However sittings did not begin for four months. They started around the time of her marriage on 21 July 1770 to Charles Anderson Pelham, afterwards 1st Baron Yarborough. The portrait is in a private collection. According to Hamilton "the plate was not used after 1775 and remained in the Yarborough Family holdings". However both Chaloner Smith and Russell list modern impressions.

This is a fine, velvety impression printed on a full sheet of French 18th century paper with the deckle-edge.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

41 JAMES WATSON (died 1790)
after ANGELICA KAUFFMAN, R.A. (1741–1807)

Lady Bingham

Mezzotint, 1775

SHEET: 519 × 395 mm. ($20^{1}/_{2} \times 15^{9}/_{16}$ inches)
PLATE: 502 × 380 mm. ($19^{13}/_{16} \times 14^{15}/_{16}$ inches)
IMAGE: 445 × 379 mm. ($17^{9}/_{16} \times 14^{15}/_{16}$ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 10, first state of three; Russell 10; Goodwin 101, first state of three; O'Donoghue vol. III, p.101/1; Alexander p.180, 22; Lennox-Boyd & Stogdon first state of three – before the title; with the engraved inscription: "*Angelica Kauffman Pinx.t* *** *James Watſon fecit.* / Publiſh'd according to Act of Parliament March 15.th 1775. by James Watſon N.o 64 Little Queen Ann Street & B: Clowes Engraver Gutter Lane Cheapſide LONDON."

Margaret Bingham (1740–1814) was the daughter of James Smith, M.P. and an amateur artist. She married in 1760 Sir Charles Bingham, who was created Baron Lucan, in 1776 and Earl of Lucan in 1795. This portrait, which is dated 1767 by Manners and Williamson, passed into the Spencer collection through the sitter's daughter Lavinia Bingham, Countess Spencer.

This is an outstanding impression with small margins.

42 THOMAS WATSON (died 1781)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

A Sacrifice to Hymen (The Three Daughters of Sir William Montgomery)

Mezzotint, 1776

SHEET: 571 × 700 mm. (22 1/2 × 27 1/2 inches)
PLATE: 564 × 690 mm. (22 3/16 × 27 3/16 inches)
IMAGE: 563 × 688 mm. (22 1/8 × 27 1/8 inches)

WATERMARK: Eagle
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 6; Russell 6; Goodwin 26; Hamilton p.82; O'Donoghue & Hake vol.V, p.48/1; Penny 91; Lennox-Boyd & Stogdon undescribed first state of five – with the engraved inscriptions in the lower right foreground: "[to the right of the urn] Painted by Sir Joſhua Reynolds. / Engraved by Tho.ˢ Watſon / [below the urn] Publiſhed Jan.ʸ 1.ˢᵗ 1776 for W: Shropſhire N.° 158 & T. Watſon N.° 142 New Bond Street." Before some strengthening with the burin of the outlines of leaves hanging down and silhouetted against the sky upper left of the left-hand sitter (i.e. to the left of the ascending branch above her head). There is no evidence for the existence of the first state 'before all letters' described by Chaloner Smith and Goodwin. It was probably an impression with the lettering masked by heavy inking

Reynolds' ambitious painting in the 'grand style' of the three daughters of Sir William Montgomery of Magbie Hall – Barbara, Elizabeth and Anne – as *Three Ladies adorning a Term of Hymen* was commissioned by the Rt. Hon. Luke Gardiner, the fiancé of Elizabeth Montgomery, on 27 May 1773 some six weeks before their marriage. She was known for her outstanding theatrical talents. He was created Baron Mountjoy in 1789 and Viscount Mountjoy in 1795. Anne, who was already married to Viscount Townshend at the time of the commission, is placed to the right of the statue of Hymen, which Elizabeth helps to adorn. Their as yet unmarried sister Barbara hands them more flowers; she married the Hon. John Beresford in 1774. The painting is now in Tate Britain, London. Like the mezzotint it is generally known as *The Montgomery Sisters.*

This is a very fine, rich impression with small margins.

43 RICHARD EARLOM (1743–1822)
after SIR BENJAMIN WEST, P.R.A. (1738–1820)

Agrippina

Mezzotint, 1776

SHEET: 554 × 734 mm. (21 7/8 × 28 15/16 inches)
PLATE: 536 × 710 mm. (21 1/8 × 27 15/16 inches)
IMAGE: 498 × 709 mm. (19 5/8 × 27 15/16 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY FIN (?) AUVERGNE 1742

REFERENCES: Le Blanc 61, only state; Wessely 94; Von Erffa & Staley p. 179, 33 (engr.); Lennox-Boyd & Stogdon second state of four – with the scratched inscription altered (and augmented to include the title and publication line ?): "*Painted by Benjamin West.* *** *Engrav'd by Richard Earlom, 1776 / Historical painter to His Majesty* *** *Agrippina / Publish'd. July 1st, 1776 by John Boydell Cheapside London.*"

PROVENANCE: Fürstenberg collection, Donauschingen

West painted a number of versions of *Agrippina landing at Brundisium with the Ashes of Germanicus;* the mezzotint was based on the earliest. It was commissioned by Robert Hay Drummond, Archbishop of York and is now in the Yale University Art Gallery, New Haven, Ct. In the third state of the print, published by Boydell in 1803, the plate was darkened throughout to increase the chiaroscuro and some facial expressions were altered.

This is an excellent impression of the plate with the scratched-letter title and publication line and with small margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

44 WILLIAM DICKINSON (1746–1823)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Lady Charles Spencer

Mezzotint, 1776

SHEET: 528 × 379 mm. ($20^{3}/_{4} \times 14^{15}/_{16}$ inches)
PLATE: 507 × 357 mm. ($19^{15}/_{16} \times 14^{1}/_{16}$ inches)
IMAGE: 452 × 356 mm. ($17^{3}/_{4} \times 14^{1}/_{16}$ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: Proprietary (Dupuy Auvergne ?)

REFERENCES: Chaloner Smith 77, first state of three; Russell 77; Hamilton p. 132, first state of two; O'Donoghue vol. IV, p.165/1; Le Blanc 41; Lennox-Boyd & Stogdon first state of three with the scratched inscription: "*Painted by Sir Joshua Reynolds.* ★★★ *Engrav'd by W. Dickinson. / Publish'd Jan,y 15,,th. 1776.*"

PROVENANCE: Stuart Rendel 5/5/93 (according to a pencil inscription on the *verso*)

Dickinson's mezzotint is based on a painting of 1775, now in a private collection, which shows the sitter in a riding habit. Mary Beauclerk was the daughter of Vere, Lord Vere and sister of Aubrey, Duke of St. Albans. She had married Charles Spencer, second son of the Duke of Marlborough, in 1762.

This is a superb, rich and early proof with small margins.

45 THOMAS WATSON (died 1781)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Warren Hastings Esqr: Governor General of Bengal, &c. &c.

Mezzotint, 1777

SHEET: 465 × 337 mm. ($18^{3}/_{8} \times 13^{5}/_{6}$ inches)
PLATE: 452 × 329 mm. ($17^{13}/_{16} \times 12^{15}/_{16}$ inches)
IMAGE: 403 × 328 mm. ($15^{7}/_{8} \times 12^{15}/_{16}$ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 19, only state; Russell 19, second state of three; Goodwin 29; Hamilton p. 36, first state of two; O'Donoghue vol. II, p.464/9; Penny 67; Lennox-Boyd & Stogdon probably second state of three but with the engraved inscription masked

PROVENANCE: Royal Library, Windsor Castle

Reynolds' painting of the Governor-General of Bengal, Warren Hastings, is in the National Portrait Gallery, London. It dates from 1776/7, when he was at the height of his career. After returning to England in 1784 he was impeached on charges of corruption. The trial, which lasted seven years, ended in his acquittal in 1795.

There is some uncertainty about the states of this mezzotint. Goodwin and Russell follow Hamilton, who describes a second state with "Title; description and line of pub. erased," of which slight traces are perceptible." The artist's names, mentioned in his first state, are not listed here. He cites an impression at Windsor as evidence. The present impression comes from Windsor and appears to have no letters, which gives rise to the question as to whether the third state exists or whether it is in fact this masked proof of the second (?) state. This is a very fine impression with small margins.

46 GIUSEPPE MARCHI (*c.* 1721/2–1808) after his own design

Princess Czartoryska

Mezzotint, 1777

SHEET: 494 × 376 mm. (19 7/16 × 14 13/16 inches)
PLATE: 459 × 341 mm. (18 1/16 × 13 1/2 inches)
IMAGE: 417 × 341 mm. (16 7/16 × 13 1/2 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 5, only state; Russell 5, second state of two; Lennox-Boyd & Stogdon second state of two with the inscription engraved in thick and thin italics: "*Painted by G,, Marchi.* *** *Engrav'd by G,, Marchi. / Princeſs Czartoryska. /* LONDON, Publiſh'd April 1:st 1777, by T: Watſon N:o 142 New Bond-Street, & W: Dickinſon, Henrietta-Street, Covent-Garden."

Marchi was the chief studio assistant to Sir Joshua Reynolds. He exhibited portraits in oil and mezzotints at the Society of Artists but never exhibited at the Royal Academy. His date of birth is sometimes given as *c.*1735 but *c.*1721–2 is considered to be more likely. The present whereabouts of Marchi's painting of Princess Isabella Fortunee Czartoryska are not known. According to Chaloner Smith she was very accomplished and enjoyed literary society. The daughter of Count de Flemming she married Prince Adam Czartoryski when she was very young. She left him and went to London with the Russian ambassador Repuin. There the Duc de Lauzun fell in love with her. She was very accomplished and enjoyed literary society. During the Polish uprising of 1830 she turned her castle into a hospital for the wounded.

This is an outstandingly fine and fresh impression with margins.

47 WILLIAM DICKINSON (1746–1823)
after THE REV. MATTHEW WILLIAM PETERS, R.A. (1742–1814)

Miss Stephenson and *The Right hon:ble Lady Charlotte Bertie* (a pair)

Mezzotints, 1776 and 1778

Miss Stephenson

SHEET: 408 × 298 mm. (16 1/8 × 11 3/4 inches)
PLATE: 385 × 280 mm. (15 1/8 × 11 1/16 inches)
IMAGE: 332 × 279 mm. (13 1/8 × 11 inches)

WATERMARK: Proprietary

Lady Charlotte Bertie

SHEET: 384 × 284 mm. (15 3/4 × 11 3/16 inches)
PLATE: 381 × 279 mm. (14 15/16 × 11 1/16 inches)
IMAGE: 335 × 279 mm. (13 1/4 × 11 inches)

WATERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: *Miss Stephenson* – Chaloner Smith (a. & c.) 79, first state of two; Russell 79, second state of three; O'Donoghue vol. III, p. 230/2, first state of two; Lennox-Boyd & Stogdon second state of three – the inscription space lightly marked by scratches and rocker-work and with the scratched inscription: "*Painted by W Peters. *** Engrav'd by W. Dickinson. / Publiſh'd September 30,,th 1776.*"

Lady Charlotte Bertie – Chaloner Smith 8, first state of two; O'Donoghue vol. I, p.430/2; Lennox-Boyd & Stogdon first state of two – with the scratched inscription: "*Painted by W,, Peters R. A. *** Engraved by W,, Dickinſon. / London Publiſh'd March 1,,st 1778. by W,, Dickinson N,,o 20 Henrietta Street Covent Garden, & T. Watson, N,,o 142 New Bond Street.*"

PROVENANCE: Fritz Reiss (Lugt 2178); Mrs E. M. Hamilton (mark not in Lugt – E.H.M. in oval) *(Lady Charlotte Bertie)*

Elizabeth Stephenson, the daughter of John Stephenson, East Burnham, Co. Bucks, married John, 2nd Earl of Mexborough in 1782. Lady Georgiana Charlotte Bertie was the daughter of Peregrine Bertie, Duke of Ancaster (see no.1 in the catalogue). In 1791 she married George, 4th Earl Cholmondeley.

These are very fine, rich impressions with small margins.

48 JOHN RAPHAEL SMITH (1752–1812)
after THE REV. MATTHEW WILLIAM PETERS, R.A. (1742–1814)

Love in her Eyes sits Playing

Mezzotint, 1778

SHEET: 387 × 427 mm. ($15^{1}/_{4} \times 16^{13}/_{16}$ inches)
PLATE: 354 × 397 mm. ($13^{15}/_{16} \times 15^{7}/_{16}$ inches)
IMAGE: 332 × 396 mm. ($13^{1}/_{8} \times 15^{7}/_{16}$ inches)

WATERMARK: Crowned double-headed eagle

REFERENCES: Chaloner Smith 187, first state of two; Frankau 222, first state of two; D'Oench 119; Lennox-Boyd & Stogdon's first state of two – with the scratched inscription: "*Painted by W.m Peters R.A.**** *Engraved by J. R. Smith / Published May 1st 1778, by J. Boydell, N,,o 90, Cheapside, London.*"

The drawing on which the mezzotint was based was probably exhibited at the Royal Academy 1776 (225) as *"A lady in an undress; in crayons"*. At least two drawn versions of the subject appear to exist. One, formerly in the collection of Mrs F. R. Appleton New York, was almost identical in size to and possibly the same as one formerly in J. Pierpont Morgan's collection. A version was sold in the Tutton Sale, Sotheby's, London, 25th June 1929 and a (further?) version which was some four inches narrower appeared in a sale at Sotheby's, London on 3rd April 1996 as lot 128. Peters had been encouraged to make this and a number of other risqué images by a group of aristocratic patrons. He took holy orders in 1782 and later came to regard them as an embarrassment.

William Ward made a second plate after this design. There is a copy of the plate signed EG (reversed) (or G E); impressions were sometimes printed in colours. There is such an impression in the Lennox-Boyd collection.

This is a a very fine, early impression with small margins.

49 VALENTINE GREEN, A.R.A. (1739–1813)
after TILLY KETTLE (1734–1786)

Miss Harrison

Mezzotint, before 1780

SHEET: 494 × 357 mm. (19 7/16 × 14 1/16 inches)
PLATE: 497 × 356 mm. (19 9/16 × 14 1/16 inches)
IMAGE: 469 × 356 mm. (18 7/16 × 14 1/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 63, first state of two; Whitman 86; O'Donoghue vol.II, p. 454/1, only state; Lennox-Boyd & Stogdon first state of two – with the scratched inscription: "*T. Kettle pinx.* *** *Val Green ſculp.*"

According to Whitman the print may have been made as a private plate; however it was listed as no. 50 in Valentine Green's catalogue of 1 January 1780.

This is a fine, rich and early scratched letter proof with thread margins at top and sides.

50 JOHN (JOHANN) JACOBÉ (1733–1797)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Miss Meyer as 'Hebe'

Mezzotint, 1780

SHEET: 633 × 383 mm. ($24^{15}/_{16} \times 15^{1}/_{16}$ inches)
PLATE: 632 × 382 mm. ($24^{13}/_{16} \times 15$ inches)
IMAGE: 577 × 381 mm. ($22^{7}/_{16} \times 15$ inches)

REFERENCES: Chaloner Smith 5; Hamilton p.118; O'Donoghue vol. III, p.231/1; Le Blanc 11; Lennox-Boyd & Stogdon first state of three – an undescribed proof before the reduction of the plate, before all letters and with a line of shadow terminating the composition at lower left. The upper half of the inscription space is very lightly grounded

PROVENANCE: Princes of Liechtenstein [on a mount characteristic of the Feldberg collection and with the Colnaghi (Liechtenstein collection) stock number L(4)38]

Reynold's painting of Mary Meyer, daughter of the miniaturist and founder member of the Royal Academy Jeremiah Meyer, is in the Rothschild Collection, Ascott, Buckinghamshire (National Trust). It was painted in 1771. Jacobé was an Austrian engraver, who came to London to learn the mezzotint technique in 1779–80. He engraved some excellent portraits after Reynolds and Romney during this period.

This is an outstanding, proof impression with thread margins.

51 JOHN RAPHAEL SMITH (1752–1812)
after JOSEPH WRIGHT OF DERBY, A.R.A. (1734–1797)

Edwin

Mezzotint, 1778

SHEET: 524 × 373 mm. ($20^{5}/_{8} \times 14^{3}/_{4}$ inches)
PLATE: 505 × 353 mm. ($19^{7}/_{8} \times 13^{15}/_{16}$ inches)
IMAGE: 477 × 352 mm. ($18^{7}/_{8} \times 13^{15}/_{16}$ inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 199; Frankau 123; D'Oench 127; Clayton P17 (cat. no. 164), first state of three; Lennox-Boyd & Stogdon first state of three – finished proof with the scratched inscription: "*Engraved by J.R. Smith from an original of J.h Wright in the poſſeſſion of J.no Milnes Esq.re Wakefield, Yorkshire / Edwin D.r Beatie's Minstrel Book XVI. / Published Decem.r 30.th 1778 by J.R. Smith No 10 Bateman Buildings Soho Square London.* ***"

Wright's painting (of 1777–78) on which this mezzotint was based is the property of Hambro's Bank Ltd. The story of Edwin, the son of a shepherd who was a solitary and sensitive boy deeply affected by nature, was taken from Book I of *The Minstrel; Or, The Progress of Genius,* a poem in 123 Spenserian stanzas by Dr. James Beattie published anonymously in 1771. Book II was added in 1774 and both were republished under the author's name. The model for the painting was Thomas Haden; his descendant, the etcher Francis Seymour Haden made an etched copy of the subject. In 1781 Wright painted *Maria, from Sterne, a Companion to the Picture of Edwin,* which is in the Derby Art Gallery. In the same year it was also engraved in mezzotint by J. R. Smith (D'Oench 185); the print was exhibited together with the painting in the exhibition of Wright's work held at Derby in 1783. The mezzotint of *Edwin* is rare and that of *Maria* exceptionally so – no impression of it was known to Clayton.

This very fine, subtle impression was shown in the exhibition *Wright of Derby* at the Tate Gallery in 1990, no.164. It has small margins.

52 THOMAS WATSON (died 1781)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Lady Bamfylde

Mezzotint, 1779

SHEET: 688 × 452 mm. (27 3/16 × 17 3/4 inches)
PLATE: 637 × 378 mm. (25 × 14 7/8 inches)
IMAGE: 597 × 376 mm. (23 1/2 × 14 13/16 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 2, second state of three; Russell 2, second state of three (*recte* third state of four); Goodwin 36, second state of three; Hamilton p.80, second state of three; O'Donoghue vol. I, p.111/1; Lennox-Boyd & Stogdon third state of four – with the artists' names and publication line only – in engraved letters: "*Painted by Sir Joshua Reynolds.* ★★★ *Engraved by Thomas Watſon.* / London Publiſh'd May 1.st 1779, for Watſon & Dickinſon, N.o 158, New Bond Street."

In 1776 Catherine Moore had married Charles Warwick Bamfylde; he succeeded as 5th Baronet in August of that year. Their son became the 1st Baron Poltimore. Reynolds' painting of her, which was exhibited at the Royal Academy in the following year, is now in Tate Britain.

A very fine early impression of the third state before the engraved inscription and the title in closed letters.

53 RICHARD EARLOM (1743–1822)
after JAN VAN HUYSUM (1682–1749)

A Flower Piece and *A Fruit Piece,* (a pair) from the *Houghton Gallery*

Mezzotints, 1778–81

Flower Piece

SHEET: 586 × 442 mm. (23 1/16 × 17 3/8 inches)
PLATE: 558 × 417 mm. (22 × 16 1/2 inches)
IMAGE: 506 × 395 mm. (19 7/8 × 15 9/16 inches)

WATERMARK: Proprietary (Dupuy ?)

REFERENCES: Le Blanc 55; Wessely 144; Lennox-Boyd & Stogdon third state of six – before motto on arms, with the following scratched inscriptions: [on the plinth] *Jan Van Huysum fecit 1722.* / [and in the inscription space] I Boydell. Excudit ★★★ Publish'd ['h' reversed] June 25. 1778 / *J. Van Huysum pinx.t* ★★★ *Richd Earlom ſculpſt* / ★★★ *1778*"

Fruit Piece

SHEET: 620 × 485 mm. (24 1/2 × 19 1/8 inches)
PLATE: 552 × 416 mm. (21 3/4 × 16 7/16 inches)
IMAGE: 502 × 392 mm. (19 13/16 × 15 1/2 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Le Blanc 56; Wesseley 145; Lennox-Boyd & Stogdon third state of five – the first scratched letter state. The last 'l' of Boydell is hard against the tassel of the cap of maintenance on the earl's coronet; the three points of the proper right hand horn of the stag all rise above and between the numerals 7 and 8 of the date. With the arms but before the motto on the arms, with the following engraved or scratched inscriptions: [on the plinth] *Jan Van Huysum / fecit. 1723* / [and in the inscription space] *John Boydell excudit 1781. / J. Van. Huysum. pinxt* ★★★ *Richd Earlom. ſculpſt* / ★★★ *1781 / Published Sepr 1st 1781 by John Boydell* ★★★ *Engraver in Cheapside London.*"

The paintings of the *Flower Piece* and the *Fruit Piece* by Jan van Huysum had been in the collection of Horace Walpole, Earl of Oxford at Houghton Hall, Norfolk. A substantial portion of the collection, including these works, was acquired by Catherine II of Russia for the Hermitage in 1779. In 1787–88 Joseph Boydell published the *Houghton Gallery,* a large series of mezzotints after paintings in the gallery. According to the inscription in the lower margin of finished states, the mezzotint of *A Flower Piece* was based on a drawing by Joseph Farington after the painting by Jan van Huysum. Two plates of the *Flower Piece* appear to have been produced for the *Houghton Gallery* as there are two different versions of the plate in the Lennox-Boyd collection. It is not known if the duplication of one subject was due to an accident which befell the original plate or to its popularity. The states and details of the publication of the plates are not yet completely clarified. This plate appears to be the more common and is known in five different states. The newly discovered plate is only known in one state so far.

Richard Earlom was a very prolific mezzotinter, who engraved plates for a number of series including Claude's *Liber Veritatis,* Thornton's *Temple of Flora* (see no.78 in the catalogue) and the *Houghton Gallery,* as well as numerous single plates for a variety of publishers (see nos. 27, 32, 34, 35, 43, 53 and 56).

Very fine, very early impressions and unusually well matched in terms of ink colour and tonality.

54 JOHN WATTS (fl. 1770–1786)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Joseph Baretti, Secretary for Foreign Correspondence to the Royal Academy.

Mezzotint, 1780

SHEET: 452 × 331 mm. (17 7/8 × 13 inches)
PLATE: 452 × 331 mm. (17 7/8 × 13 inches)
IMAGE: 406 × 331 mm. (16 × 13 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 1, first state of two; O'Donoghue vol.1, p. 119/1; Hamilton p.5, first state of two; Lennox-Boyd & Stogdon first state of two (or possibly first state of three if proofs before letters of the finished composition exist). It is before all letters and the inscription space is uncleaned. It is also before the final lightening of the plate and the emendation of certain details to make the image conform more closely to the painting (e.g. the two small folds of cloth at the back of the coat between the sitter's upper arm and the arm of the chair have rounded striations imitating brushwork)

PROVENANCE: Fritz Reiss (Lugt 2178)

Giuseppe Marc Antonio Baretti, who came to London from Turin in 1751, translated Reynolds' first seven *Discourses* into Italian in 1778. The portrait of him by Reynolds, which was commissioned by Henry Thrale, was finished in 1773 and exhibited at the Royal Academy in the following year. It is now in a private collection.

John Watts was a very accomplished mezzotinter but he made few plates; he appears to have been chiefly active as a printseller.

This is a brilliant, velvety proof with the inscription space uncleaned and before all letters.

55 JOHN RAPHAEL SMITH (1752–1812)
after HENRY WALTON (1746–1813)

The Fruit Barrow

Mezzotint, 1780

SHEET: 606 × 441 mm. (23 13/16 × 17 3/8 inches)
PLATE: 505 × 355 mm. (19 13/16 × 14 inches)
IMAGE: 466 × 355 mm. (18 3/8 × 14 inches)

WATERMARK: Monogram of Christ with cross and nails in oval
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 172; Russell 172, third state of five; Frankau 365; D'Oench 148; O'Donoghue & Hake vol.V, p.53; Lennox-Boyd & Stogdon third state of five – with the title in scratched letters and the artists' names and publication line re-engraved (with 'painled' corrected to 'painted'): "*Painted by H. Walton* *** *Engraved by J.R. Smith / The Fruit-barrow / London, Published March 6.th 1780 by J.R. Smith N,,o 10 Batemans Buildings Soho Square, Torre, printſeller Market Street S,,t James's & N,,o 171 Strand.*"

The painting, which is also known as *The Cherry Barrow*, was exhibited at the Royal Academy in 1779 (no.339) as *A group of figures with a fruit barrow*. That year marked the end of Walton's public career as a painter; he left London for his farm in Suffolk where he advised on the formation of collections, dealt in works of art and produced a few paintings – chiefly portraits. A German commentator of the period was informed that the figures represented in *The Fruit Barrow* were the painter with Miss Carr and his nephews and niece. The painting by Walton is in the collection of Sir Reresby Sitwell, Bt., D.L. The mezzotint is also known as *The Walton Family*.

This is a fine impression with wide margins.

56 RICHARD EARLOM (1743–1822)
after THOMAS GAINSBOROUGH, R.A. (1727–1788)

A Shepherd

Mezzotint, 1781

SHEET:	362 × 280 mm. (14 3/16 × 11 inches)
PLATE:	406 × 280 mm. (16 × 11 inches)
IMAGE :	360 × 279 mm. (14 3/16 × 11 inches) [size of finished plate]

REFERENCES: Wessely 128; Horne 86; Lennox-Boyd & Stogdon first state – an unfinished proof, extensively touched by Gainsborough, with some shafts of sunlight but before the clouds were added and the tree fully defined.

This is a brilliant and apparently unique impression of an undescribed proof state of the plate. The sheet has been extensively retouched in white chalk to indicate the alterations to the plate which Gainsborough was considering. A number of these were made subsequently. There is a small detached label with an inscription in pen and ink "*Retouched by Mr Gainsborough, 1781*". The engraved area of the plate may possibly have been reduced in size after this state for this image is slightly larger than the measurements given for the image in the second state.

The painting on which this mezzotint was based was lost in a fire at Exton Park in 1810 together with the artist's *Woodman*. Gainsborough used as a model for the shepherd a young beggar boy called Jack Hill, who was found by him in St. James's Street. He modelled for Gainsborough and other artists over the next few years.

Purchased by the Gainsborough's House Society, Sudbury, Suffolk with an anonymous donation given through the National Art Collections Fund and the Gainsborough's House Society Development Trust and a grant from the Resource/V.&A. Purchase Grant Fund, March 2001, (cat. no 2001.016).

57 JOHN RAPHAEL SMITH (1752–1812) after his own design

The Promenade at Carlisle House

Mezzotint, 1781

SHEET: 346 × 416 mm. ($13^{11}/_{16} \times 16^{7}/_{16}$ inches)
PLATE: 326 × 394 mm. ($12^{7}/_{8} \times 15^{1}/_{2}$ inches)
IMAGE: 306 × 394 mm. ($12^{1}/_{8} \times 15^{1}/_{2}$ inches)

WATERMARK: T DUPUY ... / AUVERGNE ...

REFERENCES: Chaloner Smith 194, first state of two; Russell 194, second state of four; Frankau 285, first state of two; D'Oench 184; Alexander and Godfrey (1980)113; Lennox-Boyd & Stogdon second state of four – with the scratched inscription: "*The Promenade at Carlisle House / Publishd Decemr 1.st 1781 by J R Smith N° 83 opposite the Pantheon Oxford Street London*"

The oval preliminary drawing in black, white and red chalk on grey prepared paper is in the Victoria and Albert Museum. The mezzotint was exhibited at the Free Society of Artists in 1782 as number 146. Masquerades and the Sunday evening 'Promenade' were introduced at Carlisle House in 1779 as part of an attempt to revive its fortunes, which had declined after the opening of the Pantheon in 1772. However in 1781 it was no longer fashionable and was frequented more by the demi-monde than by the aristocracy.

This is a fine, rich impression with small margins.

58 JOHN RAPHAEL SMITH (1752–1812)
after GEORGE ROMNEY (1734–1802)

Serena

Mezzotint, 1782

SHEET: 534 × 379 mm. (21 1/16 × 14 15/16 inches)
PLATE: 509 × 355 mm. (20 × 14 inches)
IMAGE: 478 × 353 mm. (18 13/16 × 13 15/16 inches)

WATERMARK: Dovecote

REFERENCES: Chaloner Smith 190; Russell 190, first state of two; Frankau 312, first state of two; Horne 110, first state of two; D'Oench 201, first state of two; O'Donoghue vol. II, p.114/2, first state of two; Lennox-Boyd & Stogdon first state of two – some light ground in the inscription space; with the scratched inscription: "*Painted by G Romney* *** *Engraved by J R Smith / Serena / vide Haleys triumphs of temper / London publishd Septemr 28th 1782 by J R Smith No 83 opposite the Pantheon Oxford Street*"

J. R. Smith's mezzotint is based on one of several paintings by Romney of a girl reading by candlelight. She is shown reading Fanny Burney's debut novel *Evelina,* which appeared in 1778. The painting is in the collection of the Countess of Sutherland. The girl was identified by Frankau as Miss Honora Edgeworth, (*née* Sneyd) but this was refuted by Chamberlain on chronological grounds. Later impressions of the mezzotint bear lines from the first canto of Hayley's poem, which was inspired by Burney's novel:

Sweet Evelina's fascinating power
Had first beguiled of sleep her midnight hour;
Possesst by Sympathy's enchanting sway,
She read, unconscious of the dawning day

The copper plate, with one "plain" and one coloured impression was sold by order of the executors of B.B.Evans, by George Jones, Leicester Square, on 27 May, 1824, as lot 127.

A fine, early scratched-letter impression with small margins.

59 EDWARD FISHER (1730–*c.* 1785)
after GEORGE STUBBS, A.R.A. (1724–1806)

A French Fox Dog

Mezzotint, 1782

SHEET: 269 × 371 mm. ($10^{5}/_{8} \times 14^{7}/_{8}$ inches)
PLATE: 254 × 355 mm. (10 × 14 inches)
IMAGE: 244 × 354 mm. ($9^{5}/_{8} \times 13^{15}/_{16}$ inches)

REFERENCES: Lennox-Boyd, Dixon & Clayton 62, second state of three; Lennox-Boyd & Stogdon second state of three – with the engraved inscription: "*Painted by Geo: Stubbs. *** Engrav'd by E. Fisher. / Publish'd July 12:th 1782, by A: Fisher, N:o 11, Ludgate Street, London.*"

The mezzotint depicts a breed of dog known from the shape of its ears as a 'Papillon'. The butterfly which the dog is chasing is therefore a reference to its name and the only form of title that the mezzotint has in the first two states. It was only in the third state – the 1802 reissue by Laurie and Whittle that the print was given the title *A French Fox Dog.* The plate was the last to be engraved by Edward Fisher and was first published by his wife Anne Fisher. The painting is in a private collection.

This is a fine impression with margins.

Purchased by the Department of Prints and Drawings, The British Museum, London,
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60 JOHN RAPHAEL SMITH (1752–1812)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

L,T Col. Tarleton

Mezzotint, 1782

SHEET: 745 × 508 mm. (29 1/2 × 20 inches)
PLATE: 642 × 394 mm. (25 1/4 × 15 1/2 inches)
IMAGE: 624 × 393 mm. (24 9/16 × 15 1/2 inches)

WATERMARK: Dovecote
COUNTERMARK: Proprietary – Dupuy (?)

REFERENCES: Chaloner Smith 161, second state of three; Russell 161, fourth state of five; Frankau 345, third state of four; Hamilton p.67, second state of three; D'Oench 202; O'Donoghue vol. IV, p.246/2; Alexander and Godfrey 71; Penny 129; Lennox-Boyd & Stogdon fourth state of five – various small highlights added and alterations to the shading on the sitter's proper right leg; with L,T added before the sitter's name but the inscription is otherwise unchanged: "*Painted by Sir Joshua Reynolds* *** *Engraved by J..R. Smith.* / L,T COL, TARLETON. / *London Publish'd Oct,,r 11 1782 by J. R. Smith N,,o 83 opposite the Pantheon Oxford Street.*"

The painting of Colonel Tarleton (later Sir Banastre Tarleton, Bt.) by Reynolds was painted for one of his brothers in 1782 and exhibited at the Royal Academy in the same year. It is now in the National Gallery, London.

This is a very good fresh impression with margins.

61 GAINSBOROUGH DUPONT (1767–1797)
after THOMAS GAINSBOROUGH, R.A. (1727–1788)

Colonel St. Leger

Mezzotint, 1783

SHEET: 708 × 500 mm. (27 7/8 × 19 3/4 inches)
PLATE: 657 × 454 mm. (25 7/8 × 17 7/8 inches)
IMAGE: 606 × 454 mm. (23 7/8 × 17 7/8 inches)

WATERMARK: Dovecote

REFERENCES: Chaloner Smith 10; Russell 10, third state of three; Horne 58; O'Donoghue vol. IV, p.12/2; Lennox-Boyd & Stogdon fourth state of four – with the chiaroscuro markedly increased by the introduction of many heavy accents, and by burnishing – as detailed below. With the engraved inscription as in the third state: "*Tho. Gainsborough Pinx.t* *** *G,, Dupont Sculp.t* / *To His Royal Highness, GEORGE Prince of Wales. This Plate of Col,,l S,,t Leger; is most humbly Inscribed,* / *** *by His Highneſs's dutifull Servant,* / *** *G,, Dupont.* / Publish'd as the Act directs, May 4.th 1783, by G. Dupont, N.o 87, Pall Mall."

Gainsborough's portrait of John Hayes St. Leger in the uniform of the 65th Foot, which was commissioned by the Prince of Wales, is in the Royal collection, Buckingham Palace.

The most notable difference between the third and fourth states is the introduction of more brilliant highlights on the horse's shabraque (saddle cloth). Otherwise there is considerable, quite heavy, cross-hatching, for instance at upper left, on the shattered bough beneath the forearm, at lower left and lower right; there is further burnishing in the sky, more articulation of the lights of his clothing and the upper part of the cross-belt is less uniform than hitherto. In the third state the size of the sitter's head had already been somewhat reduced in size. This is a brilliant impression of the fourth state with good margins.

The copper plate and 32 impressions were sold by order of the executors of B. B. Evans, by George Jones, Leicester Square, on 27 May, 1824, as lot 172.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

62 JOHN RAPHAEL SMITH (1752–1812)
after THOMAS GAINSBOROUGH, R.A. (1727–1788)

His Royal Highness George Prince of Wales

Mezzotint, 1783

SHEET: 675 × 485 mm. (26 5/8 × 29 1/8 inches)
PLATE: 655 × 457 mm. (25 13/16 × 17 7/8 inches)
IMAGE: 613 × 455 mm. (24 1/8 × 17 13/16 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY ... / AUVERGNE ...

REFERENCES: Chaloner Smith 167; Russell 167; Frankau 358; Horne 70; D'Oench 218; O'Donoghue vol.II, p.310/19; Lennox Boyd & Stogdon state 1A of 10E – with the following inscription in scratched lettering: "*Painted by Tho,s Gainsborough Esq,r R,,A* *** *Engraved by John Raphael Smith / His Royal Highneſs GEORGE Prince of Wales. / London Publish'd April 28 1783 by J. R. Smith N,,o 83 Oxford Street.*" The crossing of the capital Hs in the title is V-shaped and the measurement from the left hand edge of the plate to the point of the V-shaped crossing of the H is 73 mm.

Gainsborough's full length portrait of George, Prince of Wales was exhibited at the Royal Academy in 1782. It was given by the sitter to Colonel St. Leger and is now in the collection of the National Trust at Waddesdon Manor. It shows the Prince in the uniform of the Horse Grenadier Guards – a unit of which he was not a member. J. R. Smith's mezzotint of the portrait was printed over a period of 20 years and the plate underwent many changes. This impression is in the earliest of all the states and shows the print to the best advantage. It is an outstandingly rich and subtle impression with margins.

63 JOHN YOUNG (1755–1823)
after JOHAN (JOSEPH) ZOFFANY, R.A. (1733–1810)

The Flower Girl and *The Watercress Girl* – a pair

Mezzotints, 1784 and 1785

Flower Girl

SHEET: 422 × 322 mm. ($16^{5}/_{8} \times 12^{11}/_{16}$ inches)
PLATE: 382 × 277 mm. ($15 \times 10^{11}/_{16}$ inches)
IMAGE: 348 × 271 mm. ($13^{3}/_{4} \times 10^{11}/_{16}$ inches)

WATERMARK: Dovecote

Watercress Girl

SHEET: 429 × 330 mm. ($16^{7}/_{8} \times 13$ inches)
PLATE: 379 × 278 mm. ($14^{15}/_{16} \times 10^{15}/_{16}$ inches)
IMAGE: 347 × 278 mm. ($13^{11}/_{16} \times 10^{15}/_{16}$ inches)

WATERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 79 and 80; Lennox-Boyd & Stogdon first states of three before numerous subtle alterations made to the plates in the second states. Both have scratched letter inscriptions but that on the *Watercress Girl* is more professionally executed than the one on the *Flower Girl*. The former may have had a similar rough inscription at first.

The inscription on the *Flower Girl* is as follows: "*Painted by J Zoffany R A.* *** *Emgrav'd by J. Younng* / THE FLOWER GIRL / ENGRAVED FROM THE ORIGINAL PICTURE IN THE POSSESSION of JACOB WILKINSON Esq.r *** / *** *London, Publishd Sepr* [s reversed] *12th 1784 by J. Young No 28 Newman Street Oxford Street.* *** ***"

The inscription on the *Watercress Girl* runs "*Painted by J Zoffany R A* *** *Engrav'd by J Young* / THE WATER CRESS GIRL. / ENGRAV'D FROM THE ORIGINAL PICTURE IN THE POSSESSION OF JACOB WILKINSON ESQ.R / *Publish'd Jany 1st 1785 by J Young, No28, Newman Street, Oxford Street, London*"

The original paintings by Zoffany were in the collection of Jacob Wilkinson in 1785. They belong to a type of fancy picture which had become very popular in England in the 1770s while the artist was in Italy. These two mezzotints of street vendors were published when Zoffany was in India, but they must be based on designs made before he left in 1783, probably not long after his return to England in 1779. They represent his best known – and perhaps his only works – in the genre. They may have been inspired by the street vendors of Marcellus Laroon and earlier artists and they anticipate Francis Wheatley's *Cries of London*. A painting of *The Flower Girl* in reverse of the mezzotint is in a private collection. It was reproduced in the exhibition catalogue *Angels and Urchins: The Fancy Picture in 18th-Century British Art*, page 18, fig. 36. Versions of *The Flower Girl* and the *Watercress Girl* appeared at auction at Bonham's, London on 12th December 1996. However *The Flower Girl* was in reverse of the mezzotint while *The Watercress Girl* was not. The impression of *The Watercress Girl* in the British Museum bears an inscription in pen-and-ink identifying the model as Jane Wallis. These are both outstanding proof impressions with wide margins.

64 WILLIAM WARD, A.R.A. (1766–1826)
after HENRY FUSELI, K.R.A. (1741–1825)

The Death of Oedipus

Mezzotint printed in colours, 1785

SHEET: 466 × 565 mm. ($18^{3}/_{8} \times 22^{5}/_{16}$ inches)
PLATE: 458 × 555 mm. ($18^{1}/_{8} \times 21^{15}/_{16}$ inches)
IMAGE: 443 × 555 mm. ($17^{5}/_{16} \times 21^{15}/_{16}$ inches)

WATERMARK: Dovecote
COUNTERMARK: Proprietary

REFERENCES: Smith 100; Frankau 86; Lennox-Boyd & Stogdon second state of two – with engraved inscription and the title in closed letters: "*Painted by H. Fuseli.* ★★★ *Engraved by W. Ward .* / [in three columns] [three lines of Greek verse, from *Oedipus Coloneus* by Sophocles] // THE DEATH OF OEDIPUS / *London Publish'd Aug.t 26.th 1785. by J R Smith No 83 Oxford Street // In Thunders call'd the god beneath, the blast / with horror struck his Daughters, on his knees / they fell and wept.*"

The painting by Fuseli is in the Walker Art Gallery, Liverpool. It shows the moment in Sophocles' *Oedipus at Colonus* when Oedipus and his daughters receive a portent of his impending death. The two mezzotints by J.R. Smith and by W. Ward after the painting, which are listed by Schiff under no. 712, probably both refer to this plate, which was published by Smith and mezzotinted by Ward.

This is a very fine impression with narrow margins all round, printed *á la poupée* in black, brown, red, blue, yellow, and green.

65 PHILIP DAWE (born 1750)
after ROBERT POLLARD (*c.* 1755–1838)

Lambert's Leap

Mezzotint, 1786

SHEET: 652 × 460 mm. (25⅝ × 18⅛ inches)
PLATE: 646 × 454 mm. (25⅞ × 17⅞ inches)
IMAGE: 604 × 453 mm. (23¾ × 17⅞ inches)

WATERMARK: Dovecote
COUNTERMARK: FIN DE / A TAMIZIER / AUVERGNE / 178 [1 or 7]

REFERENCES: The plate was not recorded by Chaloner Smith and appears not to have been described previously; Lennox-Boyd & Stogdon first and only state – with the engraved inscription: "*Drawn by R. Pollard* *** *Engraved by P. Dawe / Lambert's Leap. / The Accident above represented happened some time ago to* M.r Cuthbert Lambert *of Newcastle upon Tyne, whose Horse, as he was endeavouring to turn him, at full speed acroſs* Sandiford Stone Bridge, *leaped the / Battlement & fell about 20 Feet to the Bed of the Water. ...*"

The engraver, painter and publisher Robert Pollard was born in Newcastle upon Tyne and Cuthbert Lambert also came from there, so the event would have been of special interest to him and his public. Dawe based his print of this unfortunate accident on a drawing by Pollard the whereabouts of which are not now known. This mezzotint may be the only record of it. The present impression is a very good one with narrow margins.

A somewhat different account of the event from that depicted by Pollard is to be found in Moses A. Richardson's *Local Historian's Table Book or Remarkable Occurrences ... connected with Newcastle-upon-Tyne, Northumberland and Durham,* Newcastle upon Tyne, 1841–6 under the date September 20th, – 'As Mr. Cuthbert Lambert, son of an eminent physician, residing in Pilgrim Street, Newcastle, was riding along Sandyford-stone-lane, his mare took fright and ran off with him at full speed, towards the bridge, across which he endeavoured to turn her, but not succeeding, the animal leaped over the battlement, and fell about forty-five feet to the bed of the burn below, where she stretched herself out, and died almost immediately. Mr. Lambert escaped with his life, but, having kept his seat to the bottom, received so violent a shock, that he was for some time indisposed. On examining the body of the horse, all the joints of her body were found displaced by the fall. 'Lambert's Leap' is cut upon the coping stone of the battlement. – Local Papers'.

66 GEORGE TOWNLY STUBBS (1756–1815)
after GEORGE STUBBS, A.R.A. (1724–1806)

Bulls Fighting

Mezzotint, 1788

SHEET: 488 × 602 mm. (19 3/4 x 23 11/16 inches)
PLATE: 480 × 594 mm. (18 15/16 x 23 3/8 inches)
IMAGE: 444 × 593 mm. (17 1/2 x 23 5/16 inches)

WATERMARK: Dovecote
COUNTERMARK: Proprietary (Dupuy?)

REFERENCES: Lennox-Boyd, Dixon & Clayton 82, third state of five; Lennox-Boyd & Stogdon third state of five, with the title in closed letters and the engraved inscription

The painting in oil on panel was exhibited at the Royal Academy exhibition of 1787 as no. 83; it hung together with a companion piece entitled *Fighting Horses.* It is now in the Yale Centre for British Art, Paul Mellon collection (Egerton 1984, no. 128).

Forty-one 'proofs' and six 'prints' of this plate were sold by order of the executors of B. B. Evans, by George Jones, Leicester Square, on 26 May 1824, as lot 98. The copper plate and three proofs were sold on the next day of the sale as lot 175 with 'Horses Fighting', one print and forty-eight proofs.

This is a fine impression with narrow margins.

67 'HENRY BIRCHE' (fl. late 18th century) or RICHARD EARLOM (1743–1822) after GEORGE STUBBS, A.R.A. (1724–1806) and AMOS GREEN (1735–1807)

Game Keepers

Mezzotint, 1790

SHEET:	522 × 741 mm. (20½ × 29¼ inches)
PLATE:	440 × 654 mm. (17 5/16 × 25¾ inches)
IMAGE:	390 × 652 mm. (15 5/16 × 25 11/16 inches)
WATERMARK:	Proprietary
REFERENCES:	Lennox-Boyd, Dixon & Clayton 88, second state of four; Lennox-Boyd & Stogdon second state of four – finished proof; with the etched inscription, the title in open letters

The painting on which *Game Keepers* was based is in a private collection. It was commissioned by Lord Torrington in 1767 as one of three portraits of his outdoor servants, and shows the estate steward and the gamekeeper Joseph Mann, who worked as huntsman and later gamekeeper for three successive Lords Torrington between 1733 and 1777. The background of the painting originally depicted buildings on Lord Torrington's Southill estate; it was repainted at some time before 1790 by the watercolourist Amos Green of Bath.

Henry Birche has been accepted as a distinct personality by some commentators but Weigel believed that 'Birche' was a pseudonym used by Richard Earlom on mezzotints made for B. B. Evans at a time when he was contracted to work exclusively for Boydell. However Wessely pointed out that some prints made by Earlom and published by Evans bear Earlom's name. According to Lennox-Boyd, Dixon and Clayton there was a connection between Birche and Earlom but the use of the name may indicate a collaboration between between Earlom and Robert Laurie. On 26 May 1824 the copper plate of "Game Keepers going out" together with 32 prints and 78 proofs was sold with the copper plate of the companion print "Labourers loading a Cart", in a beautiful Landscape" with 27 prints and 132 proofs by order of the executors of B. B. Evans, by George Jones, Leicester Square, as lot 85. The auction catalogue names Earlom as the engraver.

This is a very good impression of the second state with wide margins.

68 SAMUEL WILLIAM REYNOLDS I (1773–1835)
after SIR JOSHUA REYNOLDS, P.R.A. (1723–1792)

Sir Joshua Reynolds, P.R.A.

Mezzotint, 1795

SHEET: 363 × 268mm. ($14^{5}/_{16} \times 10^{7}/_{16}$ inches)
PLATE: 356 × 263mm. ($14 \times 10^{3}/_{8}$ inches)
IMAGE: 312 × 258mm. ($12^{1}/_{4} \times 10^{3}/_{16}$ inches)

REFERENCES: Whitman 247, second state of six; Hamilton p. 58, first state of two; O'Donoghue vol. III, p.563/46; Lennox-Boyd & Stogdon second state of six – the price altered from "6s" to "7s 6d"; with the artists' names, publication line and price in scratched letters: "*Publishd Feby 1 1795 by S W Reynolds N^oo 6 Broad Street / Sir Jos^a Reynolds Pinx^t* ★★★ *Sam^l W^m Reynolds sculps^t* / ★★★ *7^s 6^[d]*"

The early self-portrait painting by Reynolds, which dates from *c.* 1747–48 and has been cut in height and width, is in the National Portrait Gallery, London. This mezzotint, which was made after the artist's death, is the best evidence for the original format. Although Samuel William Reynolds is not known to have been a relation of Sir Joshua Reynolds, he engraved many mezzotints after him – including another smaller version of this portrait made after the original had been cut down.

This is a very fine scratched-letter proof printed on wove paper with narrow margins.

69 JOHN RAPHAEL SMITH (1752–1812) after his own design

His Royal Highness George Prince of Wales

Mezzotint, 1792

SHEET: 699 × 500 mm. (27 1/2 × 19 9/16 inches)
PLATE: 653 × 455 mm. (25 11/16 × 17 7/8 inches)
IMAGE: 610 × 455 mm. (23 15/16 × 17 7/8 inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY FIN / AUVERGNE 1742

REFERENCES: Chaloner Smith 168; Russell 168, second state of two; Frankau 360; D'Oench 320, second state of two; O'Donoghue vol. II, p.54; Lennox-Boyd & Stogdon second state of two – a hat with taller feathers substituted for the cocked hat and the strap added

In 1783 Smith had published a mezzotint of Thomas Gainsborough's painting of the Prince. He republished this with extensive modifications in 1785 and again in 1789 (at the time of the Regency crisis). By 1792 he evidently felt that it would be appropriate to engrave a more up-to-date portrait of the Prince – this time after his own design. The Prince is shown wearing the uniform of the 10th Light Dragoons. This is a very fine, early impression of the second state with good margins.

There are two impressions of another, unpublished, mezzotint portrait of the Prince of Wales datable to *c.* 1792 in the British Museum. According to D'Oench they are the only impressions of that plate known. One of them bears the inscription "by J. R. Smith never published."

70 WILLIAM WARD, A.R.A. (1766–1826)
after JOHN HOPPNER, R.A. (1758–1810)

Daughters of Sir Thomas Frankland Bart. or *The Sisters*

Mezzotint, 1797

SHEET: 610 × 584 mm. (24 1/16 × 19 1/8 inches)
PLATE: 580 × 453 mm. (22 13/16 × 17 13/16 inches)
IMAGE: 548 × 452 mm. (21 9/16 × 17 13/16 inches)

REFERENCES: Chaloner Smith 38, second state of four; Russell 38, third state of five; Frankau 125, second state of four; O'Donoghue vol. II, p. 249/1; Lennox-Boyd & Stogdon third state of five – with the engraved inscription and the title in open letters: "*Painted by I. Hoppner R.A. Portrait Painter to His Royal Highneſs the Prince of Wales.* *** *Engraved by W. Ward.* / DAUGHTERS OF SIR THOMAS FRANKLAND BAR^T. / *Publish'd March 1, 1797, by W. Ward, Delancey Place, Hampstead Road.*"

Hoppner's painting of two of the seven surviving daughters of Sir Thomas Frankland and Sarah, daughter of Judge Rhett of South Carolina is in the National Gallery of Art, Washington, D.C. In all they had nineteen children. Frankau identified the sitters as Marianne and Amelia Frankland.

This is a fine impression of the first published state of the plate with margins.

Purchased by the Paul Mellon Fund, National Gallery of Art, Washington, D.C.

71 JOHN RAPHAEL SMITH (1752–1812)
after ARTHUR WILLIAM DEVIS (1762–1822)

Mademoiselle Parisot – two impressions – an unfinished and a finished proof

Mezzotints, 1797

SHEET: 617 × 387 mm. ($24^{5}/_{16} \times 15^{1}/_{4}$ inches) – proof before letters
SHEET: 616 × 422 mm. ($24^{5}/_{16} \times 16^{1}/_{2}$ inches) – open letter proof
PLATE: 607 × 378 mm. ($23^{15}/_{16} \times 14^{15}/_{16}$ inches)
IMAGE: 590 × 378 mm. ($23^{3}/_{16} \times 14^{15}/_{16}$ inches)

WATERMARK: Monogram of Christ in circle (second state)

REFERENCES: Chaloner Smith 131; Frankau 269, second state of three; D'Oench 335; O'Donoghue vol. III, p.408/1; Lennox-Boyd & Stogdon second state of four – proof with the sheep but before letters and many of the highlights which articulate the plate and which are indicated in pencil and white chalk – and Lennox-Boyd & Stogdon third state of four – finished state with the engraved inscription (the title in open letters)

The second state is a fine early proof of the unfinished plate, which has been extensively touched in pencil and white chalk to indicate alterations to be made. The third state is richer in effect because of the extra work on the plate.

Both impressions are fine and early with margins all round. The second state is printed on laid paper and the third state on wove paper.

72 JOHN RAPHAEL SMITH (1752–1812) after his own design

Amanthis – from the series of six mezzotints of Heads of Actresses – two proof impressions

Mezzotints, 1797

SHEET:	532 × 412 mm. (20 15/16 × 16 1/4 inches) – proof with the earring
SHEET:	519 × 404 mm. (20 1/2 × 15 15/16 inches) – proof without the earring
PLATE:	526 (+) × 405 mm. (20 3/4 × 15 15/16 inches)
IMAGE:	513 × 402 mm. (20 3/16 × 15 7/8 inches)

WATERMARK:	Dovecote (?) – (proof with the earring)
COUNTERMARK:	Proprietary (?)
WATERMARK:	Monogram of Christ – (proof without the earring)
COUNTERMARK:	T DUPUY ... /...

REFERENCES: Chaloner Smith 191; Frankau 10; D'Oench 337; O'Donoghue vol. IV, p. 393/6; Lennox-Boyd & Stogdon first and second states of four

PROVENANCE: The proof with the earring has the mark Lugt 2856 (Anonymous)

These are both brilliant proofs of states before the first state described by Frankau. They have been extensively touched with white chalk and there is also much work in black chalk on the earlier state and some in ink on the later one. This portrait of an actress is said to represent Miss Wallis. The two proofs show very different images of her. In the first she has curly hair restrained with a string of pearls, a long pearl earring and a wider but less frilly collar to her gown; in the second the pearls have been removed, her hair is darker (unpowdered?), less curly and bound by a scarf, her kerchief and the flounces of her collar have been modified and given extra frills. The reasons for the changes are not clear. They may have been determined by changes in fashion but this seems unlikely as Smith appears to have been interested in fashion and would probably not have needed to make such changes unless publication of the plate had been delayed. The earlier proof has the following pencilled title in the inscription space – *Miss Wallis in The Child of Nature.* It may have been felt that the rich apparel did not suit this title.

73 JOHN RAPHAEL SMITH (1752–1812) after his own design

Cowslip – from the series of six mezzotints of Heads of Actresses

Mezzotint, 1802

SHEET:	539 × 401 mm. (21 3/16 × 15 3/4 inches)
PLATE:	539 × 402 mm. (21 3/16 × 15 3/4 inches)
IMAGE:	511 × 401 mm. (20 1/8 × 15 3/4 inches)

REFERENCES: Chaloner Smith 191; Frankau 96; D'Oench 373; O'Donoghue vol. IV, p. 436/4; Lennox-Boyd & Stogdon first state of four – proof before all letters

This is a brilliant early proof impression printed on wove paper of an undescribed and unlettered earliest state. It has been extensively touched in white chalk and ink on the face, hair and gloves to indicate alterations to be made. The plate may have been larger in the first state as this impression, which appears to be trimmed to or into the image, is larger than the plate size as given by Lennox-Boyd & Stogdon (530 × 400 mm., 20 7/8 × 15 3/4 inches) and by D'Oench (21 1/8 × 15 7/8 inches). However varying degrees of stretching and shrinkage of the paper may have led to the discrepancies in size.

The sitter is believed to be Mrs Mary Wells, whose maiden name was Davies and who performed at the Haymarket *c.* 1781, and afterwards at Drury Lane and Covent Garden. Like no. 72 in the catalogue it belongs to a series of portraits of actresses designed and engraved by J. R. Smith.

74 SAMUEL WILLIAM REYNOLDS I (1773–1835)
after JAMES NORTHCOTE, R.A. (1746–1831)

The Falconer

Mezzotint with stipple, roulette and drypoint work, 1797

SHEET: 631 × 467 mm. ($24^{13}/_{16} \times 18^{3}/_{8}$ inches)
PLATE: 505 × 354 mm. ($19^{3}/_{4} \times 13^{15}/_{16}$ inches)
IMAGE: 456 × 351 mm. ($17^{15}/_{16} \times 13^{13}/_{16}$ inches)

WATERMARK: Dovecote
COUNTERMARK: T DUPUY / AUVERGNE

REFERENCES: Whitman 414, first state of three; Le Blanc 99; Lennox-Boyd & Stogdon first state of three – proof before all letters and before the inscription space was cleared of its open ground

PROVENANCE: From one of two blue paper albums apparently compiled by the artist for his own collection and for that of Sir Stafford Henry Northcote, his distant kinsman. The latter later inherited the artist's album, and the two were sold anonymously at Christies. It was not clear which album belonged initially to the artist and which to his kinsman

The sitter in this portrait was the artist's brother Samuel Northcote, Junior. There are several versions including one in reverse; the mezzotint is probably based on the one in the collection of Lord Kinnaird, which was painted in 1796.

This is a brilliant, velvety proof before all letters, with the uncleaned inscription space and with wide margins. The engraver has employed stipple and roulette work to darken the shadows and give them greater definition.

75 SAMUEL WILLIAM REYNOLDS I (1773–1835)
after JAMES NORTHCOTE, R.A. (1746–1831)

Lioness and Whelps

Mezzotint with etching, drypoint, and roulette work, 1798

SHEET: 481 × 624 mm. (19 × 24 5/8 inches)
PLATE: 481 (+) × 606 mm. (18 15/16 × 23 15/16 inches)
IMAGE: 462 × 592 mm. (18 3/16 × 23 3/8 inches)

REFERENCES: Smith 299; Whitman 420, only state; Lennox-Boyd & Stogdon only state

PROVENANCE: From one of two blue paper albums apparently compiled by the artist for his own collection and for that of Sir Stafford Henry Northcote, his distant kinsman. The latter later inherited the artist's album, and the two were sold anonymously at Christies. It was not clear which album belonged initially to the artist and which to his kinsman

This mezzotint was probably intended as a pendant to *Leopards* (see no. 76 in the catalogue). Whitman and Lennox-Boyd & Stogdon only know impressions which had been trimmed in height so the precise size of the plate remains to be ascertained.

This is a very fine impression printed on wove paper, with small margins at the sides.

76 SAMUEL WILLIAM REYNOLDS I (1773–1835)
after JAMES NORTHCOTE, R.A. (1746–1831)

Leopards – two proof impressions – one of them touched

Etching. stipple and roulette work (first state), 1798
Mezzotint with etching, stipple roulette and drypoint work (second state), 1798

SHEET: 519 × 703 mm. (20 1/2 × 27 3/4 inches) – etched and roulette proof
SHEET: 519 × 649 mm. (20 1/2 × 25 7/16 inches) – proof with mezzotint added
PLATE: 481 × 603 mm. (18 15/16 × 23 3/4 inches)
IMAGE: 461 × 592 mm. (18 3/16 × 23 5/16 inches)

WATERMARKS: 1794 / J W (twice) – on the etched and roulette proof.

REFERENCES: Smith 300; Whitman 418; Lennox-Boyd & Stogdon first and second states of five. These are both very early proofs before the engraved inscription; the first is of the preliminary etching and the second is an unfinished proof with the mezzotint added

PROVENANCE: From one of two blue paper albums apparently compiled by the artist for his own collection and for that of Sir Stafford Henry Northcote, his distant kinsman. The latter later inherited the artist's album, and the two were sold anonymously at Christies. It was not clear which album belonged initially to the artist and which to his kinsman

The earlier impression is a proof of the preliminary etching with roulette and some rocker work, with the signature *"JNorthcote pinx"* in etching and drypoint above the recumbent lion. The second impression is an unfinished proof with the mezzotint but before some highlights were added. It is extensively touched with white chalk to indicate where further highlights were needed. The signature has been almost obscured by the mezzotint ground. The engraved title was added in the subsequent (Lennox-Boyd & Stogdon's third) state.

Northcote's painting (entitled *Two Cheetahs*) appeared at auction at Sothebys, London on 10th November 1993, lot 196. The animals are in fact most likely to be jaguars. They are heavily built and have stripes on their chests, and some of the irregular rings of spots on their backs appear to contain one or more additional spots.

These are outstanding impressions of proof states. The first has good margins; the mezzotint proof is printed on wove paper.

77 JAMES WARD, R.A. (1769–1859)
after JAMES NORTHCOTE, R.A. (1746–1831)

The Alpine Traveller

Mezzotint with etching, drypoint and roulette work, 1804

SHEET: 670 × 470 mm. (26 3/8 × 18 5/8 inches)
PLATE: 606 × 456 mm. (23 7/8 × 18 inches)
IMAGE: 567 × 454 mm. (22 1/4 × 17 11/16 inches)

WATERMARK: Dovecote
COUNTERMARK: Proprietary – Dupuy Auvergne (?)

REFERENCES: Frankau 2; Russell 32a; O'Donoghue vol. IV, p.9/2; Lennox-Boyd & Stogdon first state of four – unfinished proof before the line was added to terminate the image in the area under the mule's hoof and before all letters. The upper half of the inscription space is lightly grounded

PROVENANCE: From one of two blue paper albums apparently compiled by the artist for his own collection and for that of Sir Stafford Henry Northcote, his distant kinsman. The latter later inherited the artist's album, and the two were sold anonymously at Christies. It was not clear which album belonged initially to the artist and which to his kinsman

The mezzotint represents Miss Emily St. Clair on a mule. It was based on Northcote's painting of her of *c.* 1804, which was formerly in the Royal Hibernian Institute and was destroyed in a fire in 1916. Emily St. Clair was the mistress of Sir John Leicester, Bt., later the 1st Lord de Tabley, who commissioned this portrait and also others of her by Hoppner, Owen and Thomson. The print is rare and Chaloner Smith did not include it in his catalogue. This is a superb proof of the plate with a pencil line drawn in to indicate where the engraved baseline of the image should be. It has small margins.

78 WILLIAM WARD, A.R.A. (1766–1826)
after PHILIP REINAGLE, R.A. (1749–1833)

The Superb Lily, Plate XXI from Dr. Thornton's *New Illustration of the Sexual System of Carolus von Linnæus – The Temple of Flora*

Mezzotint with some etched dotted lines, printed in black, 1799

SHEET: 510 × 389 mm. ($20^{1}/_{8} \times 15^{15}/_{16}$ inches)
PLATE: 484 × 356 mm. ($19^{1}/_{16} \times 14$ inches)
IMAGE: 449 × 355 mm. ($17^{11}/_{16} \times 14$ inches)

REFERENCES: Dunthorne 301, p. 249, 26, (XXVa) pl. 119; Lennox Boyd & Stogdon first state – a finished proof printed in black – before all letters and with the inscription space cleaned

Philip Reinagel's oil painting of *The Superb Lily* for Dr. Robert John Thornton's *Temple of Flora* is in the Fitzwilliam Museum, Cambridge. Two different plates were made of this design; the present one by William Ward was only worked in mezzotint. It was apparently only used for the separately published parts of the series and not printed when worn. The other plate by Richard Earlom was initially a mezzotint and was reworked in aquatint in the later states. Both prints are found on paper with the watermark J. Whatman 1794 so they appear to have been first published at the same time. They were normally printed in colour and finished by hand; only a few early proofs are in black. *The New Illustration of the Sexual System of Linnæus – The Temple of Flora* was announced in 1797 and issued in parts between 1799 and 1807. Everything was done to make it a most sumptuous book of botanical illustration and professional painters and good engravers were employed to make the designs and plates. Thornton opened the Linnæan Gallery at 49 New Bond Street to exhibit the related paintings and drawings. He had put all his money into the project, which was far less successful than he had hoped because of the Napoleonic wars and changes in taste. Fewer than half the planned plates were engraved. In 1811 Thornton gained permission to hold a Royal Botanical Lottery to recoup his investment. It was not a success; when he died in 1837 his family was almost destitute.

The book is a bibliographer's nightmare since hardly any copies are wholly identical.
Dunthorne appears to have reversed the states of the Ward plate in his description which runs as follows:
I. Tree trunk on R. is single with two dead boughs projecting either side about $^{1}/_{4}$ inch from the ground and a narrow fork $^{3}/_{4}$ inch from the ground.
II. Tree-trunk and foliage altered; now a 2nd narrow trunk on the L. of the larger and close to it; fork of larger trunk now wider. More clouds added in dark part of sky above cliff on R.
The present impression appears to correspond to Dunthorne's reproduction, which is listed as a first state, but to his description of the work in the second state. Since it is a brilliant, early proof before all letters it is almost certainly the earliest state of the plate. This suggests that Dunthorne's 'first state' is later than his 'second state'.

A very fine, rich proof impression printed on wove paper with margins.

79 JOHN MARTIN (1789–1854) after his own design

Joshua Commanding the Sun to Stand Still

Mezzotint and outline etching on a steel plate, printed in black and brownish-black, 1827

SHEET: *c.* 576/9 × 785/90 mm. (22 3/4 × 31 inches)
PLATE: 571 × 778 mm. (22 1/2 × 30 5/8 inches)
IMAGE: 437 × 685 mm. (17 3/16 × 26 15/16 inches)

REFERENCES: Balston p. 281, 8 (a) 6; Campbell & Wees 77; Campbell, Wees & Burnett 77; Lennox-Boyd & Stogdon proof before title, with the publication line added but before the engraved title, dedication and the name of the printer S.H.Hawkins

This is a brilliant proof on *chine appliqué* – a type of impression known as an India proof in the 19th century because the oriental paper used was imported by the East India Company. The paper gave a very smooth surface so that the delicate burr of the mezzotint plate wore down less quickly and larger editions could be printed. The *chine* was normally backed by a sheet of wove paper to give greater strength, which was essential in the case of large prints such as this one. The impression was printed in a deep black in the shadows and a paler, more brownish shade of black in the sunlit areas. The plate was probably inked first with the lighter colour and then the darker colour applied where required to give the inky black shadows.

In 1816 Martin had exhibited his oil painting *Joshua Commanding the Sun to Stand Still,* (London, United Grand Lodge of England) at the Royal Academy, where it attracted much attention in spite of the obscurity of its position. It was the first of his really large historical images to be shown, and it was re-exhibited at the British Institution in 1817. Nevertheless he found that the painting was hard to sell and it appears that he did not do so until 1821. In order to bring in an income he decided to publish a mezzotint of the composition and in 1817 he commissioned Charles Turner to engrave it. He later cancelled this commission and after many delays produced the mezzotint himself. It was published in 1827 and met with great success. It was exhibited at the Society of British Artists in that year and at the Royal Scottish Academy in 1828. The mezzotint was dedicated to Prince Leopold of Saxe-Coburg, who for a period in 1814 had lodged in Marylebone High Street, where the Martin family also lived. He was Martin's most enthusiastic patron; after he became King of the Belgians he appointed the artist a Knight of the Order of Leopold in 1833.

This is a superb, early proof impression printed in two tones on *Chine appliqué* laid onto wove paper with narrow margins all round.

80 DAVID LUCAS (1802–1881)
after JOHN CONSTABLE, R.A. (1776–1837)

Salisbury Cathedral

Mezzotint with etching, stipple and roulette work, 1835–37; published 1848

SHEET: 680 × 908 mm. (26 3/4 × 35 7/8 inches)
PLATE: 616 × 715 mm. (24 3/16 × 28 1/8 inches)
BORDER: 554 × 694 mm. (21 7/8 × 27 1/4 inches)
IMAGE: 550 × 689 mm. (21 11/16 × 27 1/8 inches)

REFERENCES: Shirley 39, progress proof between d and e of f; Wedmore 50; Gooden & Fox 1903, 5; Lennox-Boyd & Stogdon fifth state of fifteen – unfinished progress proof with the border and framing lines added. The left side has been opened up, the waterwoman left of the post, the cow, the church tower and other details added. The sky has been heavily regrounded in the centre, the spire is darker and the rainbow now double but heavy – as in the fourth state. However it is before many of the lights were added and the right hand tower of the cathedral is very dark and has very little detail

PROVENANCE: By descent to Hugh Golding Constable; gift to A. Moore-Thompson

The painting by Constable (from the collection of the Dowager Lady Ashton) is on loan to the National Gallery, London. This impression of Lucas' mezzotint of the subject has the following inscription in pen and ink in the lower margin – *From my Grandfather's Portfolio / Hugh Constable.* There are two inscriptions by A. Moore-Thompson on the back of the frame. The first, in pencil, reads "This print one of the first of Salisbury submitted by David Lucas to John Constable was given to me by Hugh Golding Constable the grandson who inherited ...". The second written in ink on a label stuck partly over the pencil inscription reads "First Proof submitted by David Lucas to John Constable of his painting *Salisbury*. Left by John Constable to his son Captain Constable who left it to his son Hugh Constable who presented it to me. A. Moore Thompson".

This is an outstanding progress proof printed on wove paper with wide margins; it comes from the artist's own collection. It is the first of at least four progress proofs identified by Lennox-Boyd & Stogdon between Shirley's proofs d and e. Most proofs before the published states appear to differ from each other and other proof states will doubtless be discovered. (See also catalogue no. 81)

From my Grandfather's Estate
Hyde Somerset

81 DAVID LUCAS (1802–1881)
after JOHN CONSTABLE, R.A. (1776–1837)

Salisbury Cathedral

Mezzotint with etching, stipple and roulette work, 1835–37; published in 1848

SHEET: 630 × 814 mm. (24 3/4 × 31 3/4 inches)
PLATE: 616 × 715 mm. (24 3/16 × 28 1/8 inches)
BORDER: 554 × 694 mm. (21 7/8 × 27 1/4 inches)
IMAGE: 550 × 689 mm. (21 11/16 × 27 1/8 inches)

REFERENCES: Shirley 39, progress proof between d and e of f; Wedmore 50; Gooden & Fox 1903, 5; Lennox-Boyd & Stogdon ninth state of fifteen – a progress proof with the artist's name only below the framing line and with the scratched inscription: "*J. Constable RA*". Poplars have been introduced (in this or an earlier state) behind and to the right of the house in the far distance and the shepherd in the field has been cursorily added but not, apparently, his shadow

This fine, rich impression is in one of at least four proof states identified by Lennox-Boyd & Stogdon between Shirley's proofs d and e. It has been heavily worked over in white body colour, black chalk, pencil and black ink. Many of the changes indicated on this sheet were later adopted. See catalogue no. 80 for another progress proof between Shirley's proofs d and e of f. This impression is printed on wove paper with good margins.

A detail of no. 81 showing some of the extensive retouching by John Constable

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